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New York State Council on the Arts Annual Report 1969-70

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Annual Report 1969-70**





New York State Council on the Arts

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Title page design based on a photograph of Canal Street in Lyons by Milo Stewart—image of a New York that is fast eroding.

"Demolition of the past goes beyond the destruction of history and art to the impoverishment of the environment and the loss of those physical factors that nourish the sense of identity and worth of individuals and a nation."—Ada Louise Huxtable, The New York Times.

"The Council's Ten Towns project aims to provide a multiple mirror in which the teen-ager sees reflections that meaningfully position his community in the social context of our time and will afford him, by means of a deeper view into his environment, a door to the outside world."

—Phyllis Yampolsky, A Portrait of Ten Towns.

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Governor's Foreword

Ten years ago, when I proposed to the State Legislature that a New York arts council be established, few of us foresaw the significance of legislative creation of the nation's first government agency for support of the arts. The Legislature can take pride in the fact that all the other states in the union, most of the United States' territorial possessions, and even the federal government have followed New York's lead. This may not be a particularly new phenomenon in New York's legislative chronicle, but it is a gratifying one that reaffirms the validity of the action we took a decade ago.

Equally significant has been the collective direction that the members of the Council and their imaginative staff have given the Council's program since 1960. The Council has proved that government can support and nurture the arts without limiting their essential freedom or catering to a particular political point of view. Nevertheless, it has avoided the stigma of being artistically safe and bureaucratically predictable. These are not easy accomplishments for a government agency working in an area that by its very nature provokes controversy and is as like as not to ridicule the very institution that helps it function.

For the arts, 1970 is very different from 1960. Many of the State's most venerable cultural institutions—libraries, museums, and symphony orchestras of national and international fame among them—face imminent bankruptcy. The Legislature which was called upon ten years ago to establish a mechanism for disseminating metropolitan concentration of arts activity now faces the question of whether the very organizations that then seemed so firmly entrenched can now even survive. Other government priorities will again argue against treating the arts as anything more than a fringe concern. But ultimately they will have to be looked upon as one of New York's most

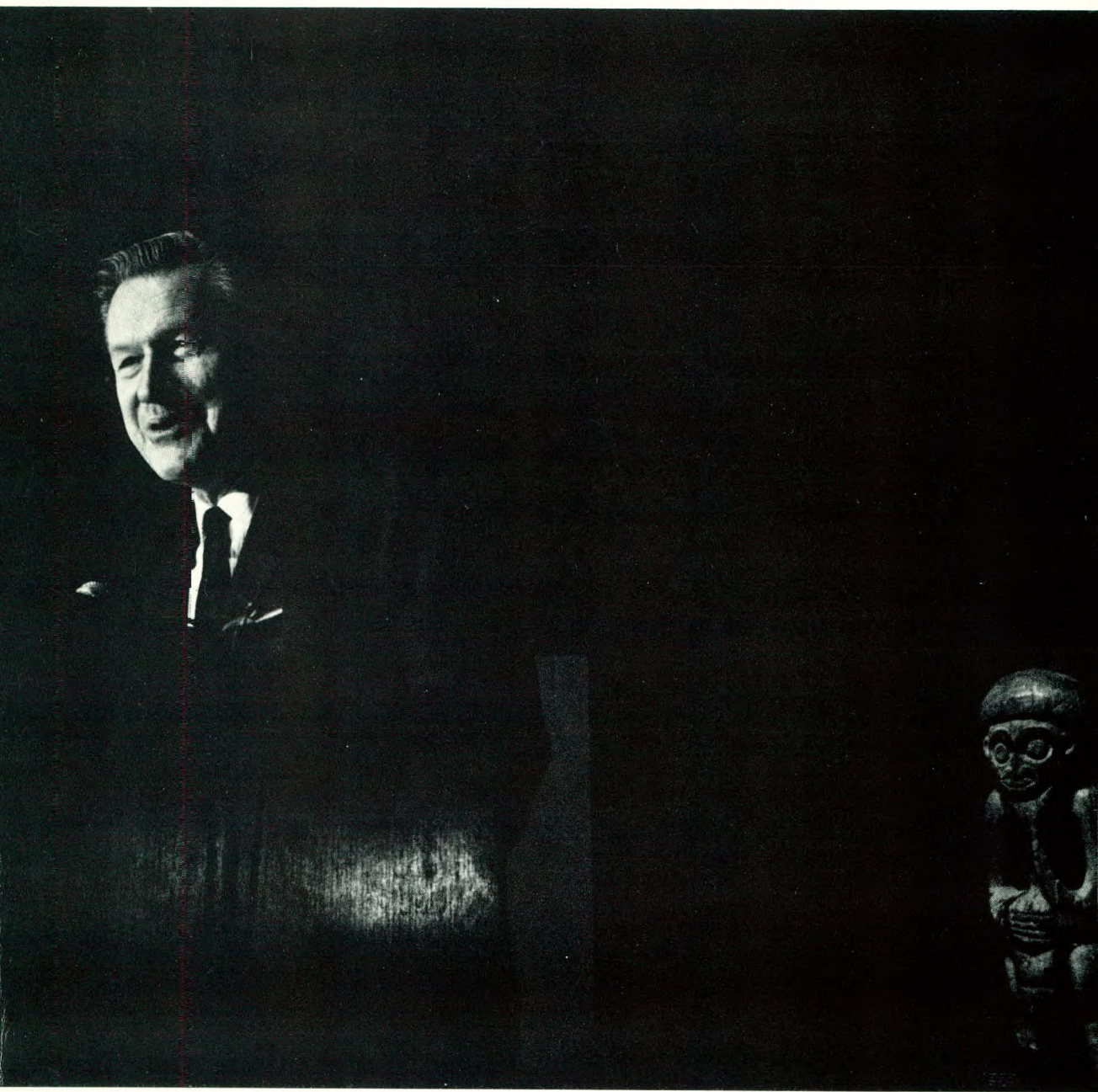
lasting and essential resources. For to consider a society without the arts is to imagine a place that simply does not have a sense of life. More specifically to consider New York without its orchestras, museums, and libraries is not to consider New York as the Empire State.

With other sectors of the economy, government will have to increase its support of the arts dramatically in the decade to come. The mechanism for such action has been established with distinction and perception. If the second decade of the New York State Council on the Arts is as successful as its first, the outlook for the arts in New York State as well as the rest of the country is enormously promising. Despite the financial difficulties the arts are currently facing, I am confident that they will not only survive but will flourish for all Americans. I am proud of New York's lead in the arts; I am also convinced that it will maintain its leadership for the benefit of the arts and all its citizens.

Nelson A. Rockefeller

Opposite: Governor Rockefeller at The Metropolitan Museum of Art.

"The arts are a critical measure of 'the quality of life'—a fact that historians, if not always politicians, have recognized for centuries. We are constantly faced with combating the negative, inherited problems that have become too much for any other segment of society to handle—drug addiction, crime, and poverty to name a few. The arts offer us the rare opportunity to further something that is positive—the expansion of human capacity and the pursuit of happiness—which is, after all, not only the central element of the arts, but of good government as well."—From a speech given by Governor Rockefeller at the 59th Annual Meeting of Governors, October 1967.



Chairman's Review

The ten years in which the New York State Council on the Arts has existed have witnessed the emergence of arts councils in every state in the union and the creation of the National Council on the Arts, the Associated Councils of the Arts, and the Division of the Humanities and the Arts in the New York State Education Department. In terms of legislative recognition it has been an unprecedented decade for the arts in America. Yet the same years have repeatedly seen the arts in financial crisis and, with increasing frequency, we have heard the cry that arts institutions are not serving the needs of the total community. The telling question now that legislative support of the arts has been established is—how well does the structure work?

A look at our own current Council programs is as good a starting point as any for an evaluation. The Touring Program, Traveling Exhibitions, and Technical Assistance, all started in the early years, continue to be an integral part of Council activities. The Film Program and the Poets and Writers Program were added later, and this year a new and exciting program called The Composer in Performance offers opportunities for modern composers to conduct their own works. All of these programs respond directly to community needs and requests; they also rely heavily on local initiative and impetus, leaving the selection of art and artists with the community. The Council has developed in them a means of using small sums to achieve large purposes and to set in motion processes that multiply. This "seed money" technique has proved to be highly successful, and many other state arts councils have adopted it with equal success.

Since the artist and his audience are interdependent the Council has sought new ways to bring the two together. One new project involving the AFL-CIO is testing ways of interesting union members

in the arts. Studies are being conducted to find ways the arts can be meaningful to such diverse special groups as New York State Indians and prison inmates. A grant under the Ghetto Arts Program has brought the arts to patients in New York State mental hospitals.

Using the foundation technique of grant giving, the Council has responded more directly to some of the needs of arts institutions and artist groups. Museum Aid and the Festival Program work exclusively in this manner. The area of concern has broadened to include jazz, multimedia, and modern dance, and recent grants have funded an opera costume bank and a massive performance and residency program with the State University of New York. Children's theatre has been a particular concern of the Council for some time, and this year funds from the National Council on the Arts are assisting the Council as it attempts to study the theatre that is created for and available to children.

Some Council programs were inconceivable ten years ago. The past decade has been a period in which the arts have had growing recognition as

Opposite: *The Lower East Side Civic Improvement Association attracted an intent audience to its presentation in Tompkins Square Park in New York City.*

"...Art and the encouragement of art is political in the most profound sense, not as a weapon in a struggle, but as an instrument of understanding the futility of struggle between those who share man's faith. Aeschylus and Plato are remembered today long after the triumphs of imperial Athens are gone. Dante outlived the ambitions of thirteenth-century Florence. Goethe stands serenely above the politics of Germany, and I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit."—From President Kennedy's speech at the dedication of a national cultural center in Washington, November 1962.



instruments of social change and expression. In 1961 the Council would have been accused of dabbling in social work if it had funded a Harlem theatre group; now it supports street theatres and coffee houses that encourage self-expression. Many of the beneficiaries move outside of traditional forms and institutions. In the past they have often been designated as "amateur," but in the near future they may well bring us to abandon that term in connection with them.

In the past several years many New York State municipalities attempted to reduce racial tension during the summer months by offering ghetto residents arts and recreation programs. Inadvertently, they helped to bring to light artists who would speak for the ghettos—artists who existed within the communities and had something to say about their lives there. The Ghetto Arts Program seeks to develop these artists by giving them an audience, a training ground, and a place to experiment. Hopefully, it will also help to place them in the larger art world so that the now disquieting title of "ghetto arts" will no longer be needed.

Other Council programs provide additional instances of activity that abandons traditional attitudes toward art. A study undertaken this year investigates means of using the arts to relieve the sense of individual isolation evident in metropolitan fringe areas. An experimental program in ten upstate communities assists youth centers in developing communication between the community and its teen-agers by encouraging the "art of participation."

How much of this "social" experimentation should the Council allow itself when established performing arts institutions are in serious financial trouble? And how, in any case, are we to answer the larger needs of our museums, symphonies, and opera companies—with new funds or with new approaches to their functions? We have made little contribution to date in the battle of rising artistic costs, and we must look for ways to promote long-range health rather than wasting ourselves on tem-

porary stays against ultimate disaster. Perhaps a Performing Arts Aid Program similar to our present Museum Aid Program would offer an answer as we try to help failing institutions find new ways to meet artist and community demands for more meaningful and relevant programs.

I have been privileged to be chairman of the New York State Council on the Arts for these past ten years and have viewed its workings at close range. Its accomplishments can be traced to Governor Rockefeller's careful appointments to membership, its three executive directors—Laurance Roberts, John H. MacFadyen, and John B. Hightower—and its dedicated staff. The arts continue to serve as an expression of man's feelings about himself and the world around him. More than ever, both in what they say and in the new forms they are using to say it, artists are reflecting disenchantment with old systems and institutions that are unsatisfying and unworkable. Underlying whatever success the Council has achieved has been its ability, if not to produce change, at least to respond effectively to it. We must never lose the ability and willingness to take stock anew. The channel for change must be kept open.

Seymour H. Knox

Opposite: The Soul and Latin Theater retained audience interest in the face of inclement weather when it performed in New York City and upstate ghetto communities.

"The arts anticipate the future social and technological development by a generation when the change is superficial, or by centuries when the change, as the discovery of mathematics, is profound. By the same token, we find the artists expressing the conflicts in the society before these conflicts emerge consciously in the society as a whole. The artist is living out, in forms that only he can create, the depths of consciousness which he experiences in his own being as he struggles with and molds his world."—Rollo May, Love and Will.





A summary of Council activities 1960-69

1957—Nelson A. Rockefeller suggests a State Council on the Arts in position paper during his campaign for governor.

1960-61

New York State Senator MacNeil Mitchell and Assembly members Dorothy Bell Lawrence and Bentley Kassal sponsor legislation with Governor Rockefeller's backing to study how to encourage "participation in and appreciation of the arts."

The State Senate and Assembly act to create the Council as a temporary commission with a study grant of \$50,000, charged with making recommendations for such encouragement.

Governor Rockefeller appoints as members of the Council Reginald Allen, Cass Canfield, Angus Duncan, Theodore M. Hancock, Mrs. W. Averell Harriman, Wallace K. Harrison, Helen Hayes, Louis Clark Jones, David M. Keiser, Alfred J. Manuti, Richard B. K. McLanathan, Richard Rodgers, and Lewis A. Swyer, with Seymour H. Knox as chairman and Henry Allen Moe as vice-chairman.

Laurance Roberts is named executive director of the Council.

Council surveys New York State cultural resources and proposes a program of future action to the Legislature which would disseminate cultural events throughout the State and expand audiences for the arts.

1961-62

State Legislature appropriates \$450,000 for Council staff and program.

John H. MacFadyen succeeds Laurence Roberts as executive director. William Hull is appointed assistant director.

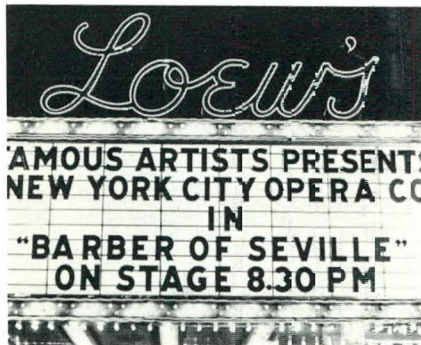
Council organizes meetings in twenty-five New York State communities to explore local cultural needs.

Binghamton conference investigates activities and potential of community arts councils.

Council-sponsored workshop at Suffolk Museum deals with problems of display and conservation of historic architectural materials.

Opposite: Seymour H. Knox presides at an early Council meeting.

"Our people have traditionally created, supported and loved the arts and they continue to do so. And when the New York State Council on the Arts acts to strengthen community support, encourage ever-rising standards and extend the outward flow from our great cities of the best of our cultural heritage, it will work in soil that is very rich and fertile indeed."—Louis Clark Jones, first Annual Report of the New York State Council on the Arts.



Top: Oneida residents at traveling exhibition of contemporary photography Middle: Rose Hill at Geneva sets standard for architectural conservation Bottom: "The Barber of Seville" on stage in Syracuse.

Touring Program initiated. Funds awarded to Phoenix Theatre, New York City Center Opera Company, Buffalo Philharmonic Orchestra, New York City Ballet, and Rochester Philharmonic. Leonard Bernstein conducts the New York Philharmonic before an audience of 7,000 schoolchildren in Troy.

Traveling Exhibitions program begins with seven American Federation of Arts exhibitions touring New York State under Council sponsorship.

Technical Assistance program starts with a visit to the Fort Stanwix Museum in Rome by Sheldon Keck, then director of the Conservation Center of New York University's Institute of Fine Arts.

1962-63

State Legislature extends life of the Council to 1967.

Annual budget appropriation: \$560,250

Legislative amendment allows Council to accept funds from non-public sources.

Out-of-state arts organizations made eligible for Council support to perform for New York audiences.

Council survey of opera organizations results in formation of New York State Opera League "to encourage the production and promote the public interest in opera throughout the State of New York."

Council's Touring Program supports demonstration concerts for schoolchildren throughout the State to develop future audiences.

Special Projects begins with sponsorship of premiere performance of *Jeremiah* by the Tri-Cities Opera Workshop in Binghamton.

Roberson Memorial Center in Binghamton receives extended loan exhibition of Greek, Roman, Egyptian, and Medieval arts from the Metropolitan Museum of Art.

1963-64

Annual budget appropriation: \$534,219

Council holds advisory meetings with concert, dance, opera, and theatre professionals.

Touring Program reconstituted to pay fees of performing groups through local sponsors.

Traveling Exhibitions program expands to distribute exhi-

bitions drawn from materials in the collections of museums throughout the State.

Aid to Composers Forum provides first support for creative artists.

Grant to New Dramatists Committee supports workshop performances of unproduced plays.

Architecture Worth Saving in Onondaga County, under the direction of Harley J. McKee, the first book in a Council-sponsored conservation series, is published by Syracuse University Press.



1964-65

Annual budget appropriation: \$562,335

Council member terms of Cass Canfield, Mrs. W. Averell Harriman, Wallace K. Harrison, Richard B. K. McLanathan, Richard Rodgers, and Lewis A. Swyer expire. Governor Rockefeller appoints Mrs. Harmar Brereton, Mrs. David Levene, and Hale Woodruff as new Council members.

John B. Hightower succeeds John H. MacFadyen as executive director of the Council. William Hull is appointed associate director.

New York State museum directors hold Council-sponsored advisory meeting on visual arts at the Munson-Williams-Proctor Institute in Utica.

Touring Program adds children's theatre presentations to its offerings.

Council creates American Dance Theatre as a permanent repertory company for modern dance, and works by Jose Limon, Anna Sokolow, Donald McKayle, and Doris Humphrey are performed.

Grant to Academy of American Poets supports readings in upstate colleges.

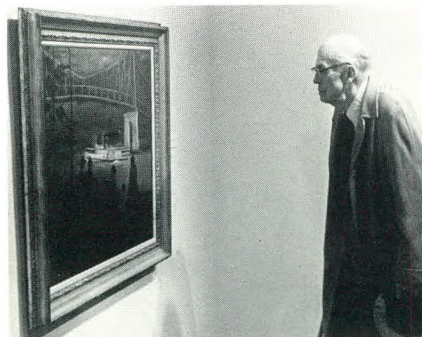
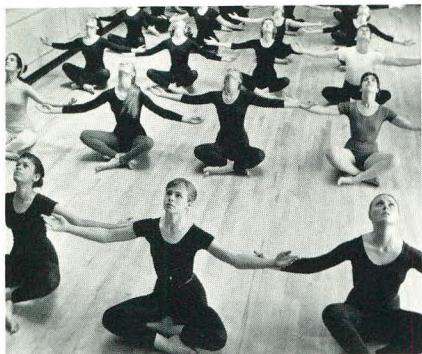
Grant enables Theater in the Street to tour ghetto areas of New York City.

Young Artists Program instituted in response to survey of opportunities for young soloists made by American Symphony Orchestra League.

Council exhibit of eighteenth- and nineteenth-century paintings of New York State (*The River: Places and People*, organized by Katharine Kuh) viewed by over 1,000 visitors a day at the New York World's Fair.



Top: Architect Pau. Malo provides technical assistance for Oswego Historical Society. Middle: Jose Limon and Anna Sokolow at American Dance Theatre rehearsal. Bottom. Paper Bag Players.



Top: Master dance class conducted by Alvin Ailey at Skidmore College. Middle: The Burden Iron Company office—Rensselaer County architectural landmark. Bottom: Edward Hopper at exhibit of "The City."

1965-66

Council is established as a permanent agency of New York State in response to bills introduced into the Legislature by State Senator Earl W. Brydges and Assemblyman Anthony J. Travia.

Annual budget appropriation: \$771,895

Council member Alfred J. Manuti dies. Council member terms of Reginald Allen and Helen Hayes expire. August Heckscher, Eric Larrabee, Frederick W. Richmond, Mrs. Richard Rodgers, Aline Saarinen, and Frank Stanton are appointed by Governor Rockefeller as new members.

Council holds meetings to seek solutions to problems of dance notation.

Council reviews effects of government support of the arts with artists' managers.

Council contributes to first Buffalo Festival of the Arts Today.

Council initiates Professional Educational Presentations in New York schools (later called Professionals Teach the Performing Arts).

Architecture Worth Saving in Rensselaer County, N.Y., written by Bernd Foerster and sponsored by the Council, is published by Rensselaer Polytechnic Institute as second book in the series on conservation.

Council recommends formation of the New York State Council on Architecture.

Council exhibit, *The City: Places and People*, organized by Katharine Kuh, is viewed by over 225,000 visitors to New York World's Fair.

Federal Elementary and Secondary Education Act (Title III) provides new funds for arts programs in the schools.

National Endowment for the Arts and National Council on the Arts established by U. S. Congress, making federal funds available to state arts councils.

1966-67

Annual budget appropriation: \$1,504,477

National Council on the Arts grants Council \$50,000 for special programs.

Council member terms of Angus Duncan, Theodore M. Hancock, and David M. Keiser expire. Governor Rockefeller

appoints Max L. Arons, Hy Faine, and Alwin Nikolais as new members.

William Hull resigns as associate director to become director of Kentucky Council on the Arts.

Council and staff meet for three day conference at Tarrytown to discuss long-range plans.

Seven artists (John Cage, Robert Creeley, Merce Cunningham, J. Wilhelm Klüver, Len Lye, Jack Tworok, and Stanley VanDerBeek) tour colleges under Council sponsorship as Contemporary Voices in the Arts.

Council grant to the Esperanto Foundation provides for tour of avant-garde jazz musicians.

Council awards special funds for developing artistic talents of children in Harlem.

Council makes grant of National Council funds to the Eastman School of Music in Rochester to test applicability of violin teaching methods of Dr. Shinichi Suzuki.

Association of American Dance Companies holds seminar on dance management under Council sponsorship.

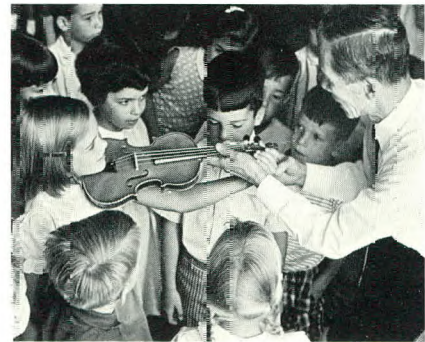
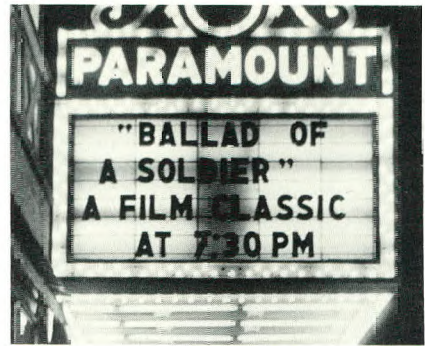
Museum Aid Program begins with special appropriation of \$600,000 from the Legislature.

Film Program launched by Council on basis of National Council on the Arts grant.

Council workshops in poetry, prose, and playwriting at St. Mark's in the Bowery provide basis for Poetry Program.

Council presents first New York State Awards to the Buffalo Festival of the Arts Today, Citizens Advisory Committee for the Town and Village of Cazenovia, The City of Binghamton, Corning Community College, Judson Memorial Church (New York City), Mrs. Albert D. Lasker, New York Shakespeare Festival (New York City), The New York State Racing Association, St. James Community Center (New York City), The Stockade Association (Schenectady), and The Syracuse Savings Bank.

Following Council precedent, all fifty states and four territorial possessions have established arts agencies.



1967-68

Annual budget appropriation: \$1,897,585

National Council on the Arts grants Council \$39,383 for special projects.

Top: Film Program showing in Peekskill.
Middle: Dr. Shinichi Suzuki with Rochester school children.
Bottom: Museum Aid assistant in Asiatic Hall of Museum of Natural History in New York City.



Top: *The "Erie Maid" docks at Whitehall.*
 Middle: *Joe Newman tours schools with Jazz Interactions.* Bottom: *Urban Arts Corps production of "Old Judge Mose is Dead" at Heckscher State Park on Long Island.*

August Heckscher resigns from Council. Governor Rockefeller appoints Thomas P. F. Hoving to fill his place and reappoints Council members Seymour H. Knox, Henry Allen Moe, and Louis Clark Jones.

Council holds conferences on touring theatre, children's theatre, aid to museums, and festivals.

Traveling Exhibitions begins studies and experiments concerning exhibit structures and exhibits produced in multiple editions.

Council sponsors New York State tour of multimedia artists (Trisha Brown, Remy Charlip, Kenneth Dewey, Dick Higgins, Allan Kaprow, Les Levine, Nam June Paik, Terry Riley, Carolee Schneemann, Aldo Tambellini, and USCO) with National Council funds.

Council awards grant to Experiments in Art and Technology to foster liaison between artists and engineers.

Council grant to Jazz Interactions helps jazz musicians tour schools.

Council assists New York University in its sponsorship of *The Drama Review* (formerly *Tulane Drama Review*).

Studies on legislation affecting the arts, children's theatre, and ghetto arts initiated by new Council division (later called Program Development).

In cooperation with the State University of New York, Council sponsors residencies in dance, theatre, and music with National Council funds.

Council's Ghetto Arts Program begins. Urban Arts Corps is funded.

Under Council sponsorship *The Erie Maid* visits thirty canal communities with exhibition entitled *The Erie Canal: 1817-1967* to commemorate the 150th anniversary of beginning of Canal construction. The exhibition is viewed by 138,250 people.

State Education Department creates a Division of the Humanities and the Performing Arts to further creative arts programs in the schools.

1968-69

Annual budget appropriation: \$2,491,861.

National Council on the Arts grants Council \$30,909 for special projects.

Governor Rockefeller reappoints Council member Mrs. David Levene.

Hudson River Troubadour, sponsored by Council, tours river communities to investigate and find expression for their common heritage.

Council grant to Daytop Village used for an exploratory conference on therapeutic use of arts among ex-narcotics addicts.

Council grant to Theatre for the Forgotten encourages rehabilitative program for prison inmates.

Council inaugurates studies of arts in prisons, crafts, jazz, and American Indian culture, and the need for arts administrators.

Council awards grant to foster increased participation by union members in community cultural life in Buffalo and New York City.

Special projects grants to Brooklyn Academy of Music and City Center of Music and Drama initiate resident seasons for modern dance in New York City.

Ghetto Arts Program provides funds for community theatre groups, offering opportunities for black artists to work in their communities.

Summer on Wheels, initiated by the Council, sends five mobile units in theatre, jazz, dance, puppetry, and film to eighteen upstate communities.

Council assists in publication of report on the first three years of the Binghamton Commission on Architecture and Urban Design.

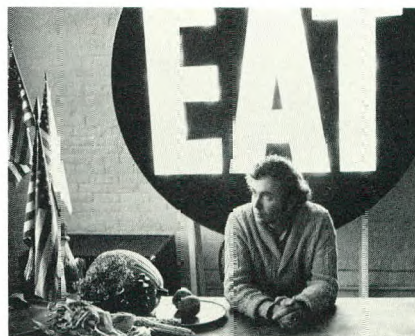
Council provides financial support for and advises on publication of *Exploring the Arts: A Handbook for Trade Union Program Planners*.

Phyllis Yampolsky launches experimental project with Council support to encourage community awareness among teen-agers.

Harlem on My Mind mounted at the Metropolitan Museum of Art with Council assistance.

Special legislative appropriation launches Council's Festival Program.

Critic's Choice program begins with Sam Hunter as Critic of the Year in cooperation with State University of New York



Top: Theatre for the Forgotten production at Riker's Island. Middle: Summer on Wheels presents the Pickwick Puppet Theatre in Albany. Bottom: Robert Indiana, participant in Critic's Choice program.



PERFORMING ARTS

Touring Program

New York City is the entertainment capital of the world. Because of their geographical proximity residents of New York State have a rare opportunity to see the artists who perform in New York City in their local communities. No community in the State is so isolated that—at least in theory—it need be deprived of live entertainment of a high professional caliber.

The Council's Touring Program, as organized by Omar K. Lerman in 1962, puts such theory to the test and makes the finest professional performing arts attractions available to the residents of New York State. In 1969-70 the program announced as available for statewide performances 28 orchestras, 83 instrumental ensembles, 9 vocal ensembles, 7 opera companies, 51 dance companies, 50 theatre productions, and a long list of solo and duet recitalists including jazz musicians and folksingers.

The Touring Program gives support to regional performances by professional artists by contributing to performance costs. A local sponsor makes tentative arrangements to book a performing group of its choice, then applies to the Council to make up the difference between expenses (artist fees and local expenditures) and estimated income (from ticket sales, contributions, and other sources). In awarding funds the Council takes into account geographic location (broad regional spread is the aim), the sponsor's ability to meet part of its expenses from local sources, increased attendance in past successive seasons, realistic programming and scaling of prices, and

the desire to initiate a lasting performing arts program. Council funds are considered as seed money that can help local sponsors establish themselves, and they are usually given in decreasing amounts over a period of up to three years.

In 1969-70 the Touring Program assisted the new Composer in Performance program (see page 31) and co-sponsored a performing arts program with the State University of New York (described under Special Projects, page 42). Despite these important new activities and a budget decrease the program lent support to 157 performances in 76 New York State communities. Of the local sponsors 14 were civic or regional arts councils and 29 were schools, colleges, or universities. Several of the performances funded are of particular interest:

In New York City, Bronx Community College, the Fashion Institute of Technology, New York City Community College, and Richmond College of the City University of New York jointly booked four performances by Duke Ellington and his Orchestra.

In Buffalo, in celebration of its centennial, Canisius College presented Dave Brubeck with the Buffalo Philharmonic Orchestra in his own religious oratorio, *Light in the Wilderness*.

Three Council-supported outdoor performances of the Hudson Valley Philharmonic Orchestra were sponsored by the F. and M. Schaefer Brewing Co.

In North Salem, the Council supported a concert of Scottish music by The Aeolian Chamber Players coordinated with a Scottish exhibit at the Hammond Museum.

The Bay Shore-Brightwaters Public Library sponsored four different performances by the Roundabout Theatre, an off-Broadway company, rather than one performance by a major company.

Listings of concerts, recitals, dance, opera, and theatre performances supported by the Touring Program in 1969-70 and a nine-year comparison of program activity appear on the following pages.

Doris Luhrs

Opposite: *The Aeolian Chamber Players rehearse for a concert of Scottish music during the Hammond Museum's Legacy of Scotland exhibition.*



Theatre

Fourteen companies gave 25 theatre performances in 1969-70 with Council assistance of \$9,975. Total artist fees for these Council-supported attractions amounted to \$50,240.

Community	Performance
Albany	National Players <i>The Lady's Not for Burning</i>
Alfred	The National Shakespeare Company <i>The Tempest</i>
Batavia	Harold Prince Productions <i>Cabaret</i>
Bay Shore	Roundabout Theatre <i>The Lady from Maxim's; Macbeth; Oedipus; Trumpets and Drums</i>
Binghamton	Pickwick Puppet Theatre* <i>Arabian Nights</i>
Briarcliff Manor	Merry-Go-Rounders*
Burnt Hills	National Players <i>King Lear</i>
Canandaigua	Max Morath in <i>An Evening at the Turn of the Century</i>
Farmingdale	The National Shakespeare Company <i>Macbeth</i>
Geneseo	National Players <i>King Lear; The Lady's Not for Burning</i>
Middletown	On the Aisle, Inc. Productions and William Dorr <i>Tom Paine</i>
	The London Look Company <i>Your Own Thing</i>
Newburgh	The Tevye Company <i>Fiddler on the Roof</i>
Potsdam	National Players <i>King Lear</i>
Rochester	Producing Managers Company <i>Rosencrantz and Guildenstern Are Dead</i>
Seneca Falls	National Players <i>King Lear</i>
Tarrytown	National Theatre of the Deaf <i>Songs From Milk Wood; Sganarelle</i>
Valatie	National Players <i>The Lady's Not for Burning</i>
	Vinie Burrows in <i>Walk Together Children</i>

*Young people's performance.

Opposite: Roundabout Theatre production of George Feydeau's "The Lady from Maxim's." The Bay Shore-Brightwaters Public Library sponsorship of this off-Broadway company exemplified an important trend in connection with Touring Program theatre offerings.



Dance

Local sponsors presented 21 dance performances by 12 different companies in 1969-70 with Council assistance of \$6,775. Total artist fees for these Council-supported attractions amounted to \$33,360.

Community

Batavia
Bayport
Binghamton
Elmira
Farmingdale
Freeport
Glen Cove
New York City
Olean
Poughkeepsie
Syracuse
Troy
Valatie
Yorktown Heights

Company

Jose Greco and Company
Babatunde Olatunji and Company
Percival Borde and Company
Anna Sokolow Dance Company
Percival Borde and Company
Jean-Leon Destine Afro-Haitian Dance Company
The First Chamber Dance Company of New York
Media Improvisations with Margaret Beals
Pennsylvania Ballet Company
Babatunde Olatunji and Company
The National Ballet, Pennsylvania Ballet Company
Melissa Hayden and Company, Babatunde Olatunji and Company
Murray Louis Dance Company
Don Redlich Dance Company

Opera

Four companies gave 11 opera performances in 1969-70 with Council assistance of \$7,350. Total artist fees for these Council-supported attractions amounted to \$27,365.

Community

Gloversville
Islip Terrace
Keuka Park
Ogdensburg
Oneida
Plainview
Poughkeepsie
Schenectady
Seneca Falls
West Seneca
Yorktown Heights

Performance

Turnau Opera: *Die Fledermaus*
After Dinner Opera Company: *Three Happy Operas*
Turnau Opera: *Die Fledermaus*
Goldovsky Grand Opera Theater: *La Traviata*
Goldovsky Grand Opera Theater: *La Traviata*
Metropolitan Opera Studio Ensemble: *Così fan tutte*
After Dinner Opera Company: *Three Happy Operas*
Goldovsky Grand Opera Theater: *La Traviata*
Turnau Opera: *Così fan tutte*
Goldovsky Grand Opera Theater: *La Traviata*
Goldovsky Grand Opera Theater: *La Traviata*

Opposite: After Dinner Opera Company singers performed Jacques Offenbach's one-act opera "66" in Islip Terrace with Touring Program support.



Recitals

Local sponsors presented 33 recitals by 32 soloists and duettists in 1969-70 with Council assistance of \$7,850. Total fees for these Council-supported programs amounted to \$35,025.

Community	Artist
Albany	Marcus Thompson, Violist*
Bay Shore	Jonathan Abramowitz, Cellist*
Binghamton	Jung-Ja Kim, Pianist*; Eugene Pridonoff, Pianist*
Buffalo	Judy Buranger, Pianist; J. O. Buswell IV, Violist
Farmingdale	Leo Smit, Pianist
Freeport	Theodore Uppman, Baritone
Geneva	Nicolai Gedda, Tenor
Gloversville	Carlos Montoya, Flamenco Guitarist
Great Neck	Paula Sylvester, Flutist*
Massapequa	Martin Berkofsky, Pianist
Old Westbury	Fred Sherry, Cellist*
Pawling	The Marlowe Twins, Duo-Pianists
Plainview	Theodore Bikel, Folk Singer
Purchase	Joyce Mathis, Soprano*
Riverhead	David Bar-Illan, Pianist
Rockaway Park	Leonidas Hambros, Pianist
Saratoga Springs	Susan Starr, Pianist; Shirley Verrett, Mezzo-Soprano
Schenectady	Ellen Zoe Hassman, Cellist*
Setauket	Ko Iwasaki, Cellist*; Joseph Kalichstein, Pianist*; Jeffrey Solow, Cellist*
Springfield Gardens	Addis and Crofut, Folk Singers
Staten Island	Edward Auer, Pianist; Nerine Barrett, Pianist; Albert Fuller, Harpsichordist; Jim Gold, Guitarist; John Miles, Tenor
Syracuse	Andre Watts, Pianist
Utica	Jonathan Abramowitz, Cellist*; Lorin Hollander, Pianist

**Young Artist. The Council has a special program to encourage performances by youthful soloists. The Young Artists Program provides one-half the fee of any musician or vocalist represented by non-commercial management performing with a symphony orchestra in New York State.*

Opposite: Joseph Kalichstein performed with Council Young Artists Program assistance at Setauket. The Young Artists Program encourages concerts where artistic ability is the criterion and the element of glamour accompanying celebrated personalities is reduced to a secondary concern. Sponsoring communities take pride in performances that help develop artists' careers.

Concerts

Local sponsors presented 67 concert performances by 37 different groups in 1969-70 with Council assistance of \$40,475. Total artist fees for these Council-supported attractions amounted to \$193,686.

Community

Albany
Alfred
Baldwinsville
Bellmore
Bronx
Brooklyn
Buffalo
Canandaigua
East Meadow
Elmira
Farmingdale
Garden City
Glen Cove
Glens Falls
Hamilton
Hauppauge
Houghton
Jamaica
Kingston
Locust Valley
Merrick
Middletown
New Paltz
New Hyde Park
New York City
Niagara Falls
North Salem
Old Westbury
Olean
Plainview
Plattsburgh
Port Chester
Potsdam
Poughkeepsie
Rochester
Rockaway Park
Saratoga Springs

Company

The Paul Winter Contemporary Consort
New York Pro Musica
Syracuse Symphony Orchestra (3 performances)
The Minnesota Orchestra
Duke Ellington and his Orchestra
Duke Ellington and his Orchestra
Buffalo Philharmonic Orchestra with Dave Brubeck
Dave Brubeck Trio with Gerry Mulligan
Hudson Valley Philharmonic Orchestra
Guarneri String Quartet
The Brass Arts Quintet
Guarneri String Quartet, Musica Aeterna
Baltimore Symphony Orchestra
The Minnesota Orchestra
Rochester Philharmonic Orchestra
Orchestra Da Camera
Buffalo Philharmonic Orchestra, New York Pro Musica
Symphony of the New World
Baltimore Symphony Orchestra
Pittsburgh Symphony Orchestra
The Washington National Symphony with Jaime Laredo
Detroit Symphony Orchestra, Hudson Valley Philharmonic Orchestra
Hudson Valley Philharmonic Orchestra
Dorian Woodwind Quintet
Duke Ellington and his Orchestra
Buffalo Philharmonic Orchestra
The Aeolian Chamber Players
The Beaux-Arts String Quartet, Guarneri String Quartet
Baltimore Symphony Orchestra
Newport All-Stars
The Washington National Symphony with Jaime Laredo
Hudson Valley Philharmonic Orchestra
The Waverly Consort
The New Percussion Quartet, The Paul Winter Contemporary Consort
The Fine Arts Quartet, The New York Woodwind Quintet
The Romeros
The Aeolian Chamber Players

Community	Company
<i>Schenectady</i>	The Fine Arts Quartet, The Venetian Brass
<i>Seneca Falls</i>	New York Trio da Camera
<i>Skaneateles</i>	Syracuse Symphony Orchestra (3 performances)
<i>Southold</i>	Dorian Woodwind Quintet
<i>Spring Valley</i>	Hudson Valley Philharmonic Orchestra, The Romeros
<i>Springfield Gardens</i>	Music from Marlboro
<i>Springville</i>	Buffalo Philharmonic Orchestra
<i>Staten Island</i>	The Brass Arts Quintet, Duke Ellington and his Orchestra
<i>Stony Brook</i>	<i>Homage to Stravinsky</i>
<i>Syracuse</i>	The Festival Winds, Guarneri String Quartet, Lenox Quartet, Rochester Philharmonic Orchestra
<i>Syosset</i>	The Princeton Chamber Orchestra
<i>Troy</i>	Music from Marlboro
<i>Valatie</i>	Hudson Valley Chamber Players
<i>White Plains</i>	Hudson Valley Philharmonic Orchestra
<i>Yorktown Heights</i>	Lenox Quartet

Nine-year comparison of the professional performing arts Touring Program

	<i>Council Support</i>	<i>Artist Fees</i>	<i>Touring Companies</i>	<i>Performances</i>	<i>Communities</i>	<i>Local Sponsors</i>
1969-70*	\$ 72,425**	\$339,676	99	157	76	86
1968-69	212,602	660,218	166	427	91	132
1967-68	222,609	563,602	111	345	99	147
1966-67	186,445	496,572	95	278	100	139
1965-66	180,535	445,120	84	259	109	145
1964-65	155,570	405,000	70	233***	92	120
1963-64	155,550	342,000	57	224	88	68
1962-63	264,500	264,500	9	107	53	45
1961-62	330,000	330,000	6	92	46	40

*Projected

**Not including \$65,000 for *The Composer in Performance* and the *State University* program described under *Special Projects*.

***Not including thirty in-school concerts.



The Composer in Performance

Observing the success of its Poetry Program the Council began planning a similar program for the encouragement of contemporary music in February 1968. The resulting music program will enable New York State high schools, colleges, and community groups to sponsor concerts of contemporary music performed or directed by many of America's most distinguished composers. It provides an opportunity not only to hear authentic interpretations of contemporary music but also to discuss with the com-

Opposite: *Composer Steve Reich performed at The Solomon R. Guggenheim Museum in New York City. "It is as if each creative artist had to reinvent the creative process for himself alone, and then venture forth to find an audience responsive enough to have some inkling of what he was up to in the first place."*
—Aaron Copland: Copland on Music.

posers their own views of their art. The Composer in Performance, Inc., directed by Benjamin Patterson, administers the program for the Council, acting as an informal booking agency to help sponsors select and contact composers. The Council provides partial support of the composer's and assisting performers' fees for concerts and workshops.

In August 1969, the program was officially launched with the publication of a twenty-four page brochure listing sixty composers of instrumental, vocal, electronic, and jazz music. Eighteen composer appearances have since been confirmed for 1969-70. Many of the programs requested indicate a trend toward local participation. In one case a work is commissioned by the sponsor for performance by a local ensemble. In another a complete production of a chamber opera under the composer's direction uses local performers. In almost every case workshops are being held in conjunction with concerts.

Benjamin Patterson

Composers' appearances in 1969-70

Community	Sponsor	Composer
Albany	State University of New York at Albany	Sonic Arts Group
Aurora	Wells College	Lukas Foss and Lejaren Hiller
Briarcliff Manor	The King's College	Earle Brown, Max Neuhaus
Geneseo	State University College of Arts and Sciences at Geneseo	Lukas Foss and Lejaren Hiller
Glens Falls	de Blasiis Chamber Music Series	Charles Wuorinen
Ithaca	Cornell University	Sonic Arts Group
New York City	The Solomon R. Guggenheim Museum	Larry Austin, Philip Glass, Steve Reich, Sonic Arts Group
New York City	Riis Plaza Amphitheatre Association	Andrew Hill
Oswego	State University College at Oswego	Phillip Rhodes
Rochester	Nazareth College of Rochester	Ned Rorem
Staten Island	Richmond College of the City University of New York	Morton Subotnick
Syracuse	Syracuse Friends of Chamber Music	Peter Westergaard
Syracuse	United Black Brothers	Sun Ra
Utica	Utica College of Syracuse University	Luciano Berio



Professionals Teach the Performing Arts

The reorganization of the Professionals Teach the Performing Arts program in 1969-70 exemplifies the Council's intention to act as a testing laboratory, the findings of which can be shifted to the aegis of State agencies that are better equipped to handle them. Next year, this educational program will become a full-fledged offering of the State Education Department's Division of the Humanities and the Arts. The Division has been informally administering the program during the past year, acting as liaison between the Council and the State's four thousand elementary and secondary schools.

Since its inception in 1965 under the leadership of Robert E. Armstrong, the program's purpose has been to interest elementary and secondary school students in the performing arts by supporting in-school instruction by professional performers in opera, theatre, dance, and music. It has been the Council's conviction that the professional artist is the best instructor of his art form both because of the excitement he communicates when he is involved with his art and his ability to explain the standards

Opposite: The Lincoln String Quartet and Elliott "Slam" Stewart rehearse before a conference-workshop at Roberson Center for the Arts and Sciences in Binghamton. The third such meeting to deal with the problem of presenting "classical" music to children transferred its attention from theory to specifics and concentrated on practical suggestions that would help the performer develop a program format. New ideas that implemented the "discovery" type of presentation were developed, tried on sample audiences, and refined. The results were so successful that the conference went on to design a new kind of adult program which departed from the chamber music format and which was subsequently performed for a standing-room-only audience.

relevant to it. While the presence of the performer improves the educational experience, the program offers the secondary benefit of increased work opportunities for artists.

Transfer of the program to the State Education Department is likely to produce some important changes in the emphasis of performing arts education in New York State. This year the Orchestra Da Camera was appointed orchestra-in-residence at the secondary school level. For two previous years the orchestra, based at Hofstra University, received Special Projects grants from the Council to perform in the Long Island schools. It has now been directly incorporated into the secondary school system in Mineola, L. I., and similar residencies are being planned more broadly by the State Education Department in connection with new curriculum materials and teacher-training methods.

A review of the program literature reveals that in 1965 there were 60 attractions, 108 in 1966, and 140 in 1967. In 1968 and again in 1969, the number decreased to 70 as a result of more selective listings by an advisory panel composed of professionals who are particularly concerned with arts education. The advisory panel will continue to function when the transfer of the program to the State Education Department is complete.

The listing of presentations in 1969-70 reflects a five-month period of program inactivity during which administration was transferred to the Division of the Humanities and the Arts. Nevertheless, the program will have reached approximately 75,000 students through the efforts of some 275 sponsors during the past year, with unprecedented exposure in northern and western portions of the State. The listing does not include a school tour of The Portable Phoenix production of *A Chariot in the Sun* and support of a conference-workshop at Roberson Center for the Arts and Sciences on methods of presenting music in schools.

Constance Eiseman

Educational presentations in 1969-70

Community	Company or artist
Armonk	The Ballet Team
Brewster	The Ballet Team, The Magic Word
Briarcliff Manor	The American Concert Trio, Arthur Mitchell
Brockport	Afro-American Folkloric Troupe
Brooklyn	The Ballet Team, Bhaskar
Croton-on-Hudson	The Ballet Team, Tony Montanaro
Dobbs Ferry	The Ballet Team
Eastchester	Ishangi Dancers
Elmont	The Magic Word
Great Neck	Tony Montanaro
Hartsdale	The Ballet Team, Vinie Burrows, Ishangi Dancers
Hawthorne	The Ballet Team
Hempstead	The Ballet Team
Ilion	Bhaskar and Shala
Liverpool	Syracuse Symphony Orchestra
Mechanicville	Young Audiences
New Hyde Park	Young Audiences
Oceanside	Shinichi Suzuki
Oneida	Bhaskar and Shala
Ossining	The American Concert Trio, The Ballet Team, Young Audiences
Pleasantville	The American Concert Trio
Poughkeepsie	Hudson Valley Philharmonic Ensemble
Rye	Young Audiences
Somers	The Magic Word
Valley Stream	The Magic Word, Young Audiences
West Seneca	Young Audiences
Woodstock	Young Audiences

Opposite: *The Ballet Team*, directed by Stuart Hodes, performs “Dancers at Work” in their Ballet Cross-roads program. Since 1965, the Council’s share of such performers’ fees for educational presentations has decreased from 50% to 33⅓%—with corresponding increases from local sources.

“So much depends upon how the arts are presented and taught as a part of education. All that is good and true and inspiring in the arts can come to nothing of consequence when they are presented pedantically and out of context with all that surrounds man’s life. This is equally true of all disciplines, of course, but if we are to be more than modest in what we claim to be the influence of the arts, then we must be extraordinarily watchful about how they are dealt with in education.”

—Samuel B. Gould, Chancellor, State University of New York.





Special Projects

Most of the activities supported by the Council's Special Projects grants are initiated by performing artists although some are transmitted through, and administered by, educational or community arts organizations. In 1969-70 Special Projects funded seven projects applicable to music, five to theatre, three to dance, and one to opera. Five of the grants went to organizations involved in long-range programs of audience development sponsored by local organizations. This trend toward contending with the broad problems of the performing arts in our society will probably be intensified by Special Projects in years to come. Recipients of grants included:

Central Labor Council AFL-CIO. Two of four demonstration arts projects initiated by the National AFL-CIO to test new ways of increasing participation by union members in the cultural life of the community are in New York State.

In New York City, union groups visited theatres and museums in 1969-70, cultural calendars were published in union newspapers, and educational assistance aided local unions in setting up or improving their own cultural programs.

In Buffalo, a second-year program placed arts and labor in almost daily contact. An arts program manager in each union local distributed brochures, spoke at monthly meetings, and provided liaison with the performing arts in the area. A monthly article on the arts appeared in the AFL-CIO publication distributed to union members and a discount coupon booklet printed and distributed by the Central Labor

Robert L. Thomas begins classification of Metropolitan Opera costumes for The Costume Collection which will reduce production costs of regional opera groups throughout the State and offer them centralized storage of costumes and research information.

Council made tickets to Buffalo arts events available to them at reduced prices.

The Council's grants were applied to the salaries of a program administrator in each of the two cities.

Children's theatre. The quality of entertainment planned expressly for and made available to children has been a subject of concern within the Council for many years. In 1969-70 a \$36,363 grant from the National Council on the Arts and an additional \$45,000 from the State financed the first phase of a major effort to study the many problems that exist in this area of the performing arts.

Council staff members and consultants who first surveyed the field have concluded that the greater number of children's theatre productions were indeed of poor quality. A Council program of technical assistance would undoubtedly help alleviate the financial insecurity and low prestige which are in part responsible. But the Council considered the lack of artistic standards in children's theatre to be symptomatic of a deeper and more elusive malady. The decision was made to extend the research for two more years and to broaden the investigation to include television, education, and "adult" theatre, all of which were judged to have bearing on the problem.

Several grants were awarded under this program in 1969-70 to assist in the development of material for children's theatre. These included:

City Center of Music and Drama. In November 1969, City Center, the first major performing arts institution in New York to commit itself to a long-range program of theatrical entertainment for children, initiated a two-week Celebration of the Arts for Children. First in a projected annual series, the program included African dance, films (some made by children), a production of *Peter and the Wolf*, workshops, exhibits, and a seminar. The Council's grant was applied to the overall budget.

The Touchstone Players and the *National Theatre of the Deaf*. These two companies have developed new techniques for expressing words visually

in terms of movement. The Council's grant helped meet the costs of a one-week series of experimental performances of plays based on poetry for children at the Manhattan Country School in New York City. A lunch break at intermission provided an informal opportunity for a dialogue between the performers and the young spectators.

Educational Testing Service. This New Jersey-based company, well known throughout the United States for its design and administration of educational tests, has a large staff of research specialists. The Council's grant paid for an analysis of the existing children's theatre project evaluations.

Costume collection. Late in 1967 the Metropolitan Opera Association expressed an interest in donating its enormous backlog of costumes to a cultural development program. During the past year the Council accepted as a gift costumes from fifteen Metropolitan Opera productions and stage settings from eight Metropolitan Opera National Company productions and provided funds to designer Robert L. Thomas to establish an independent organization to administer this collection. The Council's grant covers consultants' fees, preliminary storage and shipping, inventory maintenance, insurance, and fund raising.

Creative Arts Program, State University of New York at Buffalo. In cooperation with the Faculty of Arts and Letters at Buffalo jazz musician and playwright Archie Shepp, working with five professional musicians, conducted jazz/classical workshops for ten music students who received credit for their work. Fifty additional students from Buffalo's "core" area also participated in the workshops on a non-credit basis. The Council's grant was applied to the salaries and travel expenses of the five instructors.

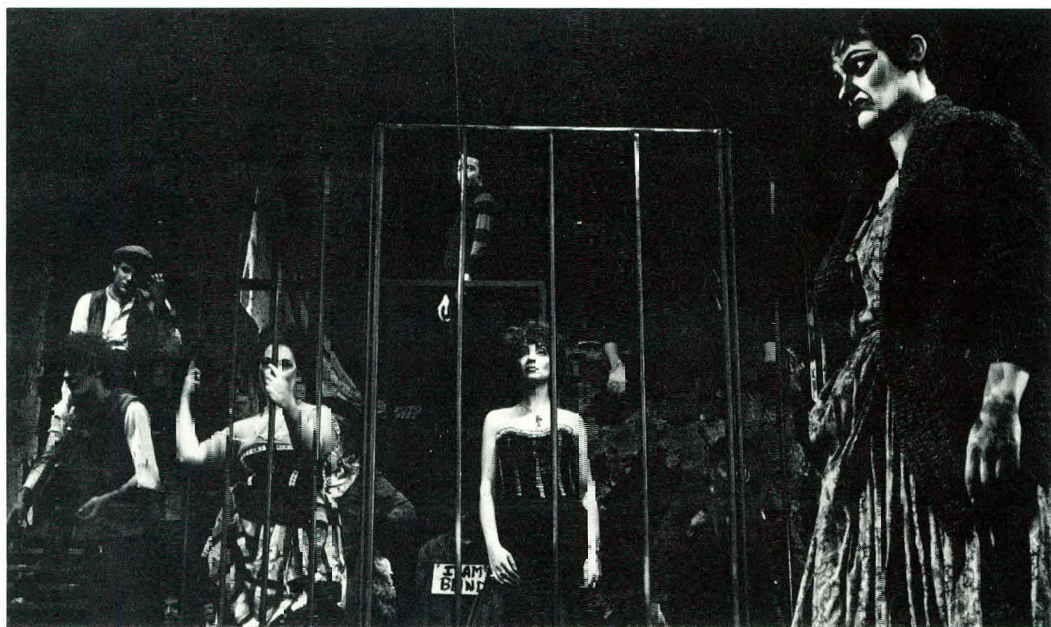
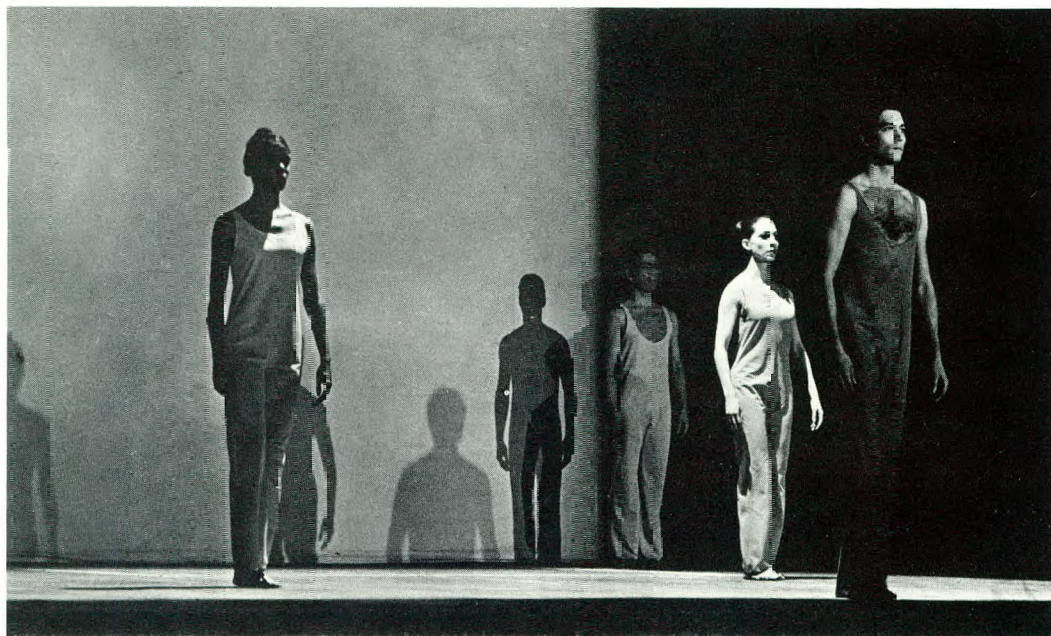
Cultural Resources Council of Syracuse and Onondaga County, Inc. A cultural resources survey in 1967-68 showed that about \$1,000,000 of Onondaga County taxes went for school music programs while

only \$10,000 was spent on school drama programs. A Council grant paid for the organization of school drama teachers in the past year to focus attention on the immediate and long-range objectives of drama training, stimulate a serious level of support from school administrators, and develop creative programs for innovative teaching and production methods. Thirty-seven junior and senior high school teachers and directors of drama attended an initial meeting in May 1969, and the association was operating by the beginning of the 1969-70 school year.

Dance Theater Workshop, New York City. Incorporated in April 1965 by Jeff Duncan, Dance Theater Workshop has presented over one hundred works by thirty-five choreographers in the last four years—over sixty of them in premiere performances. The Workshop's program has grown to include four performance series a year, a school, and periodic symposiums, seminars, and workshops. The Council's second grant supported partial salaries for the executive director and secretary of this group.

Dorian Woodwind Quintet. Last year the Dorian Quintet participated in the Council-supported program touring campuses of the State University of New York. In 1969-70 the Council and the Office of University-Wide Activities of the State University of New York supported residence for the Quintet at four colleges within the State University of New York system—laying the foundations for permanent association with them. Members of the Quintet gave seminars, lecture demonstrations, and workshops on
(continued)

Top: *Dance Theater Workshop production of Rudy Perez' "Arcade."* Bottom: *Syracuse Repertory Theatre production of Kurt Weill's "The Threepenny Opera."* On following two pages: *Celebration of the Arts for Children at City Center in New York City. Small upper photos show New Poor Theater workshop (left) and African Dance workshop (right). Large photo on facing page shows Magic Clowns' Theatre.*







each campus. As a group, they performed students' compositions and were heard in open rehearsals, public concerts, and local radio and television appearances. The Quintet also performed before non-participating nearby communities.

Eastman School of Music of the University of Rochester. In 1966, as part of a statewide study of the use of Dr. Shinichi Suzuki's method of teaching the violin, the Council and the National Endowment for the Arts and Humanities jointly sponsored the Suzuki Talent Education Project in New York State. A grant from the Council in 1969-70 went for administrative costs of a demonstration in Rochester by students and graduates of the program.

Monroe County Metropolitan Resources Committee, Rochester. In cooperation with the Monroe County administration and the City of Rochester's Bureau of Municipal Research, the Committee initiated an intensive study of the arts in Monroe County, drawing on sociologists, economists, statisticians, and urban planners as research experts. A Council grant was applied to consulting and staff fees in the initial stages of this major effort.

New York Free Theater. One of the many street theatres operating in New York City, this group of young artists uses improvisational techniques to dramatize the racial and social conflicts of urban environment. Concentrating their performances in changing neighborhoods where tensions are high, they provide a stimulus for community identification, communication, and discussion, and have often been invited back to set up workshops for residents. The Council's second grant was applied to the general operating budget of the troupe for 1969-70.

Rochester Civic Music Association. The Rochester Philharmonic Orchestra has increased its educational services to the community appreciably in the past two years. The Council's grant represents approxi-

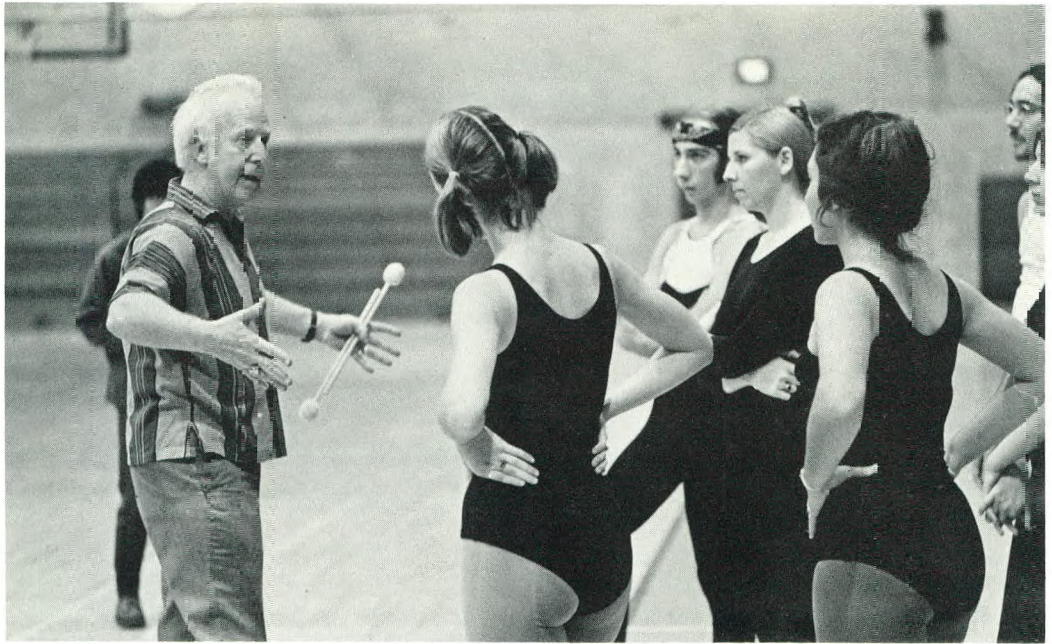
mately ten percent of the orchestra's deficit for the fiscal year 1968-69 and made possible such activities as free high school concerts, elementary educational theatre concerts, youth concerts for teen-agers, a youth orchestra, and young artists awards.

Saratoga Performing Arts Center, Saratoga Springs. In 1968-69 the Council contributed to a workshop for dancers and choreographers conducted at the Performing Arts Center by the New York City Ballet. In 1969-70 support went toward performance costs of three student matinees by the Philadelphia Orchestra and three by the New York City Ballet. A total of 25,000 students attended these performances.

State University of New York at Binghamton (Harpur College). Harpur was one of the first educational institutions to achieve success with a residency program for professional artists. In 1969-70 the New York Woodwind Quintet and the Lenox Quartet conducted seminars, lecture demonstrations, and open rehearsals there. They gave performances during August in cooperation with the Roberson Center for the Arts and Sciences as part of a continuing effort to make professional artists available to the general Binghamton community as well as the students. The Council's grant supplemented the artists' salaries (which the college provides for the academic year) during the summer session.

State University of New York Office of University-Wide Activities. For the past two years, the Council and the National Endowment for the Arts and Humanities contributed to a statewide program to encourage touring and residencies in the colleges of New York. The Office of University-Wide Activities coordinated such activities, selecting the participating companies, arranging bookings and regional tours, and generally administering the program. In

Top: Alwin Nikolais conducts master class at SUNY at Buffalo. Bottom: Princeton Chamber Orchestra.



1969-70 the costs of the program were borne by the Council, the State University, and local campuses. The participating companies and campuses were:

American Ballet Theatre Players. Performances at State University of New York at Binghamton, State University Colleges at Geneseo and Oneonta, and Staten Island Community College.

APA Repertory Company. Performances at State University of New York at Albany, State University Agricultural and Technical College at Alfred, and State University College at New Paltz.

The Jose Limon Dance Company. Performances at Clarkson College of Technology, Elizabeth Seton College, Fashion Institute of Technology, North Country Community College, State University College at Oswego, Queens and Richmond Colleges of the City University of New York, and State University of New York at Stony Brook.

Donald McKayle Dance Company. Performances at State University Agricultural and Technical College at Alfred, Colgate University, State University Colleges at Cortland and Potsdam, Queens College of the City University of New York, Queensborough Community College, and Russell Sage College.

Metropolitan Opera Studio. Performances at State University of New York at Albany; State University Agricultural and Technical College at Delhi; State University Colleges at Fredonia, Plattsburgh, and Potsdam; Richmond College of the City University of New York; and Saint Francis College.

Meredith Monk and Company. Three-day residencies at State University Agricultural and Technical College at Alfred, Auburn Community College, SUNY at Buffalo, and Nazareth College.

New York Pro Musica. Performances at State University of New York at Albany and Buffalo; State University Colleges at Brockport, Fredonia, Oneonta, and Oswego; Hamilton College; Union College; and Wagner College.

Alwin Nikolais Dance Theatre. Performances at State University of New York at Binghamton and Buffalo, State University College at Brockport,

Brooklyn College, Nazareth College, and Queensborough Community College.

The Princeton Chamber Orchestra. Performances at State University of New York at Albany; State University Colleges at Geneseo, Oswego, and Potsdam; Nassau Community College; North Country Community College; and Suffolk County Community College.

Don Redlich Dance Company. Performances at State University College at Brockport, Cazenovia College, Corning Community College, State University of New York Agricultural and Technical College at Delhi, D'Youville College, Mohawk Valley Community College, Saint Francis College, and Wagner College.

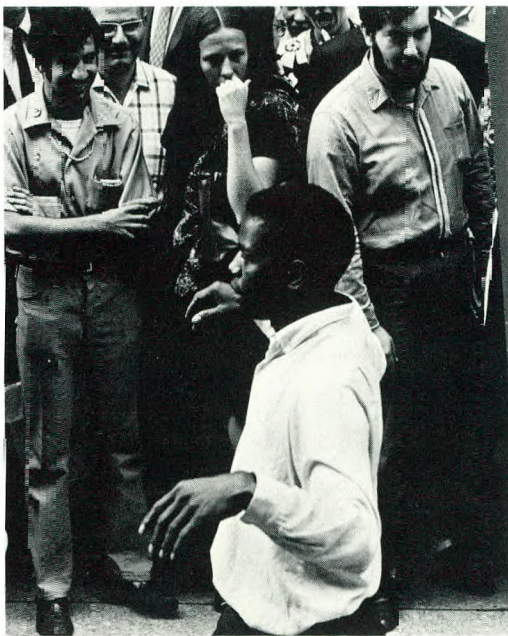
The Repertory Theater of Lincoln Center. Performances at D'Youville College, State University Agricultural and Technical College at Farmingdale, Fulton-Montgomery Community College, Nazareth College, State University College at Oswego, Saint Joseph's College, and State University of New York at Stony Brook.

YGB Company (To Be Young Gifted and Black). Performances at State University Colleges at Brockport, Fredonia, Geneseo, and New Paltz; Nazareth College; Richmond College; and Suffolk County Community College.

Syracuse Repertory Theatre (University Regent Theatre). This professional resident company, established in 1967, opened its 1969 season with Kurt Weill's *The Threepenny Opera*. A Council grant supported additional costs of musicians and a musical director for the theatre's first musical production.

Richard d'Anjou

New York Free Theater street performance on East 46 Street in Manhattan.





Festival Program

New York State probably has a greater range of festivals than any other state in the country, and a visitor can seek out a festival of rock music, rural folk crafts, contemporary American jazz, or street theatre at almost any time.

Opposite: Hoosick Falls participants in the Ten Towns program.

"Teenagers in ten New York State communities are hacking away at the so-called generation gap—and they are using art as their main weapon. The youngsters are participating in a unique Portrait of Ten Towns program being conducted under the sponsorship of the New York State Council on the Arts. The communities are linked together by the teenagers who are running the projects, each group endeavoring to showcase the particularities of its own community. Later all ten "portraits" will be presented in a mass multi-media display at a gigantic Festival of Ten Towns, probably in New York City.

"Miss Yampolsky (project chairman) describes the purpose of the program as providing a multiple mirror in which the small-town teenager sees himself in his life style—in which he sees his town, in which his town sees him—in which, through his activities, his town sees itself. The town seeing itself is perhaps the most important part of the whole project. For this, the program designer believes, will result in social action and social progress.

"'The important aspect of this program,' she says, 'is that people can say what they feel with no embarrassment. One of the things that's happening now is that the voices from the bottom are getting too loud to be turned down. That is why I think this project can be a very useful experimental vehicle for amassing and organizing those voices from the bottom, not necessarily groups, but just individuals who have something to say.'"—Youth.

In its second year the Council's Festival Program has continued to provide assistance with the special problems festivals face because of lack of permanent staff and shortness of season. An attempt has been made to aid festivals that represent outstanding artistic excellence and strong community involvement. In 1969-70 grants were awarded to the following New York State festivals:

Adirondack-Champlain Music Festival, Schroon Lake. The festival provides chamber music for Adirondack communities including Blue Mountain Lake, Old Forge, Plattsburgh, Schroon Lake, and Ticonderoga. The Council's second grant helped establish a resident Adirondack Quartet.

Brooklyn Academy of Music. The Council's grant provided for scenery for Eliot Feld's ballet *Harbinger*, presented by the resident American Ballet Company as part of the academy's dance festival.

Chautauqua Opera Association. The Council's renewed grant to Chautauqua's opera company allowed apprentices to sing lead roles in matinee performances of *Carmen* and *La Boheme*, providing them with an important opportunity to add to their reputations and repertoires.

City Center of Music and Drama, Inc., New York City. A second major grant to City Center enabled six modern dance companies to make extensive presentations of their work in New York City. The dance companies were those of Talley Beatty, Martha Graham, Pearl Lang, Donald McKayle, Paul Taylor, and Glen Tetley.

Cultural Council Foundation of the City of New York. The Council's grant provided consultants in lighting, plastics construction, acoustics, and management for a neighborhood festival truck. The self-contained unit, sponsored by the city's Parks, Recreation and Cultural Affairs Administration, will travel the streets



of New York and be made available for the use of neighborhood performing groups.*

Lincoln Center Film Society, New York City. The New York Film Festival was previously funded by Lincoln Center. The Council's grant helped the Film Society to become financially independent of the Center and to produce a seventh annual festival more successful than any of the previous ones, with 130 films shown at two theatres.*

Walter and Lucie Rosen Foundation, Inc. (The Caramoor Festival), Katonah. The Council's third grant helped present the first American performance of *The Prodigal Son* as one of a trilogy of chamber operas by Benjamin Britten and assisted generally in a difficult year of transition after the death of the festival founder, Mrs. Walter Rosen.

State University of New York at Brockport. A grant aided a summer festival production of Gian Carlo Menotti's opera, *The Consul*. The Brockport opera program makes extensive use of television, and a videotape was made of *The Consul*.

Phyllis Yampolsky. A Council grant enabled this well-known environmental artist to create and maintain a project called *A Portrait of Ten Towns*. The communities participating in the program (selected in consultation with the New York State Division for Youth) are Angelica, Lockport, Malone, Hoosick Falls, Newark, Norwich, Newburgh, Riverhead and (in New York City) Harlem and the Lower East Side.

Left: A self-contained festival unit developed for New York City's Parks, Recreation and Cultural Affairs Administration was the mobile nucleus of the *Get It Together At Al Smith* festival at the Alfred E. Smith Housing Project in Manhattan. Right: Stills from "I, Claudius," "The Lady from Constantinople," and "He Who Gets Slapped"—all seen at the seventh New York Film Festival.





Using a multimedia information exchange system called the Feedback System, Miss Yampolsky encourages the teen-agers in each community to express feelings about their surroundings. Unused space (vacant stores and storage areas) donated by local government, civic clubs, and interested individuals for teen-age activity centers has been cleaned and manned by the teen-agers. These serve as clearing houses for Feedback information and as centers for artistic activities (filmmaking, theatrical presentations, rock music concerts, outdoor wall painting, street festivals) and social activities (meetings, discussions with community leaders, dances). Feedback data and reports on activity in the centers appear periodically in a project newspaper published in New York City.

Technical Assistance

Through Technical Assistance the Festival Program has been able to provide other community-run local festivals with expertise in such vital areas as crowd control, budgeting, interior or exterior design, and management. Instances of such help in 1969-70 are reported under Technical Assistance.

Phillip Hyde

Left: Chautauqua Opera apprentices sing lead roles in a matinee performance of "Carmen." Right: Members of Eliot Feld's dance company rehearse for their performance at the Brooklyn Academy of Music.





Poets and Writers Program

Since 1964 the Council has been actively concerned with broadening acquaintance with and appreciation of the work of contemporary writers. In 1965 a grant to The Academy of American Poets provided for a series of poetry readings by Galway Kinnell in sixteen New York State colleges and universities; and, in the following year, the Council supported thirty-six workshops each in the writing of poetry, prose, and plays at New York City's St. Mark's in the Bowery and two additional series of poetry workshops to benefit students and teachers of English in New York City public schools.

In the spring of 1967 an advisory panel to the Council proposed sixty-five of the country's most eminent poets for participation in a continuous Poetry Program that the Council itself would sponsor. The program provided for readings by the poets before college and community groups throughout the State with the Council supplying up to 50% of the poets' fees. It has been administered by The Poetry Center of the 92nd Street YM-YWHA under the guidance of Miss Galen Williams.

The success of the Council's Poetry Program was firmly established soon after its inception. Now, no longer restricted to readings of poetry, it is known as the Poets and Writers Program, and con-

cerns itself with broadening acquaintance with all forms of creative writing. The Council still provides up to 50% of participants' fees (although the percentage of support diminishes with each additional instance of assistance to any one sponsor). The list of participating authors has grown to 50 writers of fiction, 25 playwrights, and 250 poets, and sponsors are urged to choose and sponsor new writers.

The Council is now particularly interested in furthering visits of a week or more which will bring writers in close contact with students in math and science departments as well as the more predictable English classes. An experimental project in spring of 1970 provides for Donald Justice, poet-in-residence at Syracuse University, to conduct a series of workshops and seminars at a Syracuse inner-city school with the help of some of his advanced writing students. It will be the first such project to explore the possibilities of relationship between university students, writers, and teachers and secondary schools in neighboring areas.

The following figures indicate the continuous growth of interest in the program among New York State sponsors. They do not show that the number of high school sponsors has doubled in the last year, that there will be 9 residencies this year as opposed to none last year, and that 75 workshops and readings in 1969-70 involve repeat visits as opposed to 5 such reappearances last year. Of the 59 writers participating in the 1969-70 program, 51 are poets, 5 are fiction writers, and 3 are playwrights.

Constance Eiseman

Allen Ginsberg, Robert Lowell, and Galen Williams backstage at the 92nd Street YM-YWHA Poetry Center in New York City.

Four-year comparison of the Poets and Writers Program

	Council Support	Total Writers' Fees	Poets and Writers	Appearances	Total Audience	Sponsors
1969-70 (Projected)	\$10,000	\$28,000	59	153	17,365	61
1968-69	10,695	27,605	49	106	12,190	58
1967-68	6,755	17,490	32	67	8,375	48
1966-67	1,520	3,595	13	15	1,875	12

Appearances supported by the Poets and Writers Program 1969-70

Community	Sponsor	Writer
Albany	The Arts Center	Ted Berrigan, Diane Wakoski
Albertson	Searingtown Elementary School Searingtown Parent Teachers Association Shelter Rock Junior High School	Raymond Patterson Raymond Patterson Raymond Patterson
Ardsley	Ardsley High School	Michael Goldman
Aurora	Wells College	Richard Eberhart
Bemus Point	Maple Grove Junior-Senior High School	Audre Lorde
Binghamton	State University of New York at Binghamton (Harpur College)	Allen Ginsberg
Brewster	Green Chimneys School	Peter Kane Dufault
Brockport	State University College at Brockport	Jack Matthews
Bronx	Herbert H. Lehman College	Nikki Giovanni, David Henderson, Victor Hernandez Cruz, Audre Lorde
Bronxville	Concordia Collegiate Institute	Alan Dugan
Brooklyn	New York City Community College Teachers and Writers Collaborative at I.S. 55 Teachers and Writers Collaborative at the Dr. White Community Center	Ishmael Reed David Henderson Ray Dawson
Buffalo	Canisius College State University of New York at Buffalo	George P. Elliott, John L'Heureux, Ned O'Gorman, Mark Van Doren Jean-Claude van Itallie, Diane Wakoski
Cortland	State University College at Cortland	Robert Hazel, Joel Oppenheimer, Diane Wakoski
Dobbs Ferry	Mercy College	Diane Wakoski
Douglaston	P.S. 98	Jean Valentine
Garden City	Nassau Community College	Allen Ginsberg
Great Neck	North Shore Community Arts Center	Jack Gelber
Hamilton	Colgate University	Galway Kinnell, William Matthews, Reynolds Price
Ithaca	Cornell University Ithaca College	Michael Benedikt Richard Eberhart
Keuka Park	Keuka College	Howard Nemerov
Loudonville	Saint Bernadine of Siena College	Richard Wilbur
Monticello	Monticello Jewish Community Center	Allen Ginsberg

"Coming from a collective society as I do, I have a basic insecurity because everything in a collective society has to be approved by a larger group. By coming into contact with an interested audience I am reassured that what I am doing is not totally useless."—Jerzy Kosinski (at Richmond College).



Community	Sponsor	Writer
Newburgh	Mount Saint Mary College	Kenneth Koch
New Hartford	New Hartford Central Schools	John Hollander
New Paltz	State University College at New Paltz	Robert Bly
New York City	Columbia University (School of the Arts)	Don Lee
	Teachers and Writers Collaborative at Hudson Guild	Martin Younger Roberts
	Parks, Recreation and Cultural Affairs	Paul Blackburn, Peter Kane
	Administration of the City of New York	Dufault, Louise Gluck, John
		Hollander, David Ignatow,
		Galway Kinnell, Audre Lorde,
		Ned O'Gorman, Muriel
		Rukeyser, A. B. Spellman
	Teachers and Writers Collaborative at P.S. 20	Dick Gallup
	Teachers and Writers Collaborative at P.S. 61	Ron Padgett
	Teachers and Writers Collaborative at P.S. 145	A. B. Spellman
	Teachers and Writers Collaborative at P.S. 165	Clarence Major
	Teachers and Writers Collaborative at	Stephen Joseph
	92nd Street YM-YWHA	
Nyack	Nyack Missionary College	Howard Nemerov
Poughkeepsie	Dutchess Community College	Robert Kelly
	Oakwood School	Mark Strand
Rochester	Monroe Community College	W. D. Snodgrass, Anne Sexton
	Rochester Festival of Religious Arts	Allen Ginsberg
	Rochester Poetry Society	Louis Simpson
Saint Bonaventure	Saint Bonaventure University	Allen Ginsberg
Saranac Lake	North Country Community College	Galway Kinnell
Saratoga Springs	Skidmore College	Marvin Bell, Edward Field,
		Milton Kessler, Leonard Melfi
Scarsdale	Mid-Westchester YM-YWHA	Stanley Kunitz
Sea Cliff	Sea Cliff Elementary School	Raymond Patterson
Spring Valley	Ramapo Central School District No. 2	Raymond Patterson
Staten Island	Richmond College of the City University of New York	Jack Gelber, Denise Levertov,
		Jerzy Kosinski
	Wagner College	Edward Field, Diane Wakoski
Suffern	Rockland Community College	Anne Sexton
Syosset	Syosset High School	John Hollander
Troy	Rensselaer Polytechnic Institute	Diane Wakoski
Utica	Utica Public Schools (Consortium Schools)	Brother Antoninus
Wappingers Falls	New York State English Council	May Swenson
	Wappingers Falls Central School	May Swenson
Woodstock	Hudson Valley Philharmonic Society	Peter Kane Dufault

Playwright Jack Gelber speaks at Richmond College in the series which also included Denise Levertov.





FILM AND TELEVISION

Film Program

A shift of focus in the past year gave more prominence to Council aid to the making of films than in any of the Film Program's three previous years. While school and community requests for assistance that would expand opportunities for seeing good movies continued to receive high priority, a widening variety of filmmaking ventures was supported by Council grants. Such activities involved both young people and adults, and Council assistance ranged from a two-week residency for a film teacher at a Queens high school to continuing support for the year-round Channel of Soul film workshop at the Buffalo YWCA. In 1969-70 the Film Program also extended its area of activity to inspire students and adults to look more closely at television and to produce new images and sounds for the TV medium.

Renewal of a substantial grant to the Young Filmmakers Foundation (now directed by Lynne Hofer, Rodger Larson, and Jaime Barrios) enabled the Foundation to continue its administration of the Film Club on Rivington Street in New York's Lower East Side and to provide advisory services in support of new and established film workshops in communities throughout the State. The Foundation's work with teen-age filmmakers included the production of such interpretative materials as film study guides for schools and institutions, television programs on the teen-age film, and a book, *Young Filmmakers*, by Rodger Larson. The Foundation has also been instrumental in setting up a Youth Film Distribution Center to enable films made by young people to reach a

wider audience. Films distributed by the Center have now been seen by audiences of all ages in all fifty states, and one of them—*The End* by Alfonso Sanchez, Jr.—has been screened at the Cannes Film Festival and awarded first prize at an international festival of films by young people in Amsterdam.

An exploration of the creative potential of the television medium has been undertaken with Council support by Aldo Tambellini, an artist who has been experimenting with television as a creative medium for several years. Working with schools within the broadcast range of New York State's five non-commercial television stations (in Buffalo, Rochester, Syracuse, Schenectady, and New York City), he is meeting with students and teachers to discuss the unique properties of television and with station personnel to challenge prevailing concepts of what constitutes "proper" television. In each city students and station engineers will ultimately cooperate in the production of videotapes that conceivably—in their use of patterns, sounds, and images—may influence television in much the same way that underground films have affected ideas of what is "acceptable" in the motion picture.

As a result of two grants to the Yorktown BOCES (Board of Cooperative Educational Services), a group of twenty Westchester County teachers studied filmmaking with a resident program director in preparation for courses to be offered in their schools, and several of them have already taught in a summer filmmaking course offered by BOCES for high school students, also funded by the Council. A similar summer workshop at the Horace Mann School in the Bronx was also supported by the Council. In Tuckahoe, the Loft Film and Theatre Center of Bronxville sponsored a summer film workshop for young people that is continuing as a year-round storefront film studio. In Albany's South End, grammar school girls and boys as well as some teen-agers learned the fundamentals of filmmaking in a project sponsored by the Council and the Upper Hudson Library Federation.

Young filmmakers at Albany South End workshop, sponsored by Upper Hudson Library Federation.



Several lecture and workshop programs brought professional filmmakers and their films together before new audiences as a result of grants from the Council. The New York Public Library arranged a series of talks for young people by contemporary filmmakers at branch libraries during the spring and summer months of 1969. The Suffolk County Regional Center sponsored workshops in film for teachers, school administrators, and curriculum specialists in which the opportunity to meet with filmmakers was a primary consideration. The Council also aided a second in-service course for teachers sponsored by the Rochester Area English Council, and has helped an ambitious film festival including appearances by filmmakers and film critics at Niagara University.

The most successful of all Council-aided film series to date was launched last year in the auditorium of Burnt Hills High School in Saratoga County. Here, on each of six evenings, 350 students and 350 adults gathered to look at movies and talk about them afterward. In 1969-70 the program has been expanded to nine evenings. Similar series supported by the Council were sponsored in other parts of the State by the Columbia County Council on the Arts, the Bay Area Friends of the Fine Arts in Bayport, L.I., the Hoosick Falls Central School District,

Peekskill City School District, Adirondack Lakes Center for the Arts, and the Kenan Center in Lockport. In general, grants to schools and colleges to increase the number of films shown in film courses and to help toward appearances by film specialists showed a growth over previous years. At New York City's Phoenix House, a rehabilitative center for narcotics addicts, a series of films was followed by discussions with film critic Susan Rice. A likely outgrowth would be a filmmaking course in the center's arts program.

The paucity of good contemporary movies for five- to twelve-year-olds was a basic consideration in the development of a program for inner-city children at the Bleecker Street Cinema in New York City. The premise—which the exuberant reactions of the audiences supported—was that older action films like *The Adventures of Robin Hood*, *Broken Arrow*, and *The Day the Earth Stood Still* are more appealing and engaging to children than many of the mechanical million-dollar studio productions of today. Whether film companies can be induced to re-release such older films commercially so that they can be seen by new audiences of school-age children remains to be seen.

Peter Bradley

Ed Emshwiller at filmmakers conference for elementary and high school teachers at Huntington, L.I.

Four-year comparison of the Film Program's aid to community film series, film courses, and film speakers' appearances

	<i>Council Support</i>	<i>Local Support</i>	<i>Sponsors</i>
1969-70*	\$20,200	\$47,200	71
1968-69**	17,100	32,700	62
1967-68	11,600	21,840	32
1966-67	8,600	8,000	5

*Projected

**Revised after the previous annual report.

Grants for film rentals to schools and colleges in 1969

Parenthetical numbers refer to multiple grants. An asterisk () indicates a grant supported by 1968-69 funds.*

Community	Sponsor
Alfred	Alfred University
Annandale-on-Hudson	Bard College
Bronx	Horace Mann School
Brooklyn	Brooklyn College of the City University of New York (2)*, Grover Cleveland High School
Burnt Hills	Burnt Hills-Ballston Lake High School
Canandaigua	Canandaigua Academy
Cooperstown	New York State Historical Association
Ellenville	Ellenville High School
Great Neck	North Shore Community Arts Center
Hempstead	Hofstra University
Lockport	Kenan Center
Long Beach	Long Beach High School
New Rochelle	College of New Rochelle, Iona College
New York City	Convent of the Sacred Heart, Elizabeth Irwin High School
Ossining	Ossining High School
Patchogue	Patchogue-Medford High School*
Peekskill	Peekskill High School
Scarsdale	Scarsdale High School*
Sparkill	St. Thomas Aquinas College*
Stone Ridge	Ulster County Community College
Yorktown Heights	Yorktown High School*

Opposite: Aldo Tambellini works with elementary school students at a television studio.

"Giving out old methods of information in this new media does not give us the possibility to discover its basic potential. We must consider that TV is audiovisual information at the speed of light. It is a light-sound instrument able to freely create and improvise its own forms. The immediacy of its audiovisual information makes possible spontaneous expression."



Speakers' appearances arranged by the Film Program in 1969

Parenthetical numbers refer to multiple appearances. An asterisk () indicates an appearance supported by 1968-69 funds.*

Community	Speaker
Annandale-on-Hudson	John Bragin (2)*, Roger Greenspun
Briarcliff Manor	John Bragin*
Brightwaters	Andrew Sarris
Canandaigua	Albert Maysles
Ellenville	Arthur Barron, Jack Willis
Farmingdale	John Craddock
Garden City	Carson Davidson, Gordon Hitchens, Sidney Meyers
Great Neck	Rodger Larson*, A. D. Malmfelt, Andrew Sarris, John Simon (2)
Guilderland	Paul Ryan
Highland Falls	Rodger Larson*
Huntington	Arthur Barron, Ed Emshwiller, Anthony Hodgkinson, Rodger Larson, Frederick Wiseman
New York City	George Bouwman (3)*, Carson Davidson*, Martin Dworkin (2), Rodger Larson*, A. D. Malmfelt, Adrienne Mancia, William Sloan
Niagara Falls	Albert Maysles, Andrew Sarris, John Simon
Rochester	Albert Maysles, Henry Putsch, Andrew Sarris*
Smithtown	William Jersey

Opposite: *High school students screen their own films in Yorktown.*

"We got things done fast because we wanted to see the results, not because some teacher said we ought to do it fast. Since we were trusted to take equipment out of the building whenever we needed to, I think we were more careful of it, because we cared what happened to it. We were allowed to experiment with the cameras, trying different effects, different ways of filming things..."

"I learned more about composition—written, oral, and visual—than I learned in my two past years of High School English."

"For anyone even vaguely interested in film-making this course was a dreamer's dream."





VISUAL ARTS

During its ten-year history, the Council's Visual Arts Program has concerned itself with the fine arts, architecture, photography, history, and science, serving as producer, consultant, and funding source. This variety of subject interests and functions gives the Visual Arts Program its unique character and permits its wide range of activity.

The program as it is now organized encompasses Museum Aid, Traveling Exhibitions, Experiments in Presentation, and Critic's Choice. It also achieves many of its goals through Technical Assistance. All members of the Visual Arts program staff participate in these different channels of activity, therefore they are generalists in the field of arts administration more than specialists in any one specific subject area or discipline.

Allon Schoener

Museum Aid Program

The New York State Legislature created the Museum Aid Program in 1966 in response to rapidly increasing museum audiences. The Legislature named the Council as program administrator in recognition of its power of discretionary spending. In addition the Council offered the advantage of having grants reviewed for quality and merit by a panel of experts

Opposite: *Elmira schoolchildren visit the Arnot Art Gallery.*

"I liked it best because the things I saw were fun, even though I learned things."

—America's Museums: The Belmont Report.

rather than awarding them by formula. The program is committed to non-profit museums and the improvement and expansion of their educational, scientific, technical, and cultural services to the general public. Its annual budget has ranged from \$550,000 to \$600,000, providing grants to museums in the three general categories of staff supplementation, internships and training programs, and special projects. A particular effort has been made to disburse funds equally in urban and rural regions throughout the State. All museums in the State, ranging from one-room historical societies to large metropolitan institutions, are eligible candidates, and in four years a total of 319 Museum Aid grants have been made to ninety-seven art, history, and science museums.

In 1969-70 ninety-two grants totaling \$550,000 were made to fifty-four museums and historical societies. Approximately 55% was allocated for staff supplementation, 21% for internships and training programs, and 24% for special projects. Requests for aid in 1969-70 exceeded a million dollars. To meet these requests most equitably the Council reduced renewal grants in the past year. However, most of the projects affected have been able to continue on the basis of local fund raising. The total amount raised by local institutions to compensate for grant reductions is estimated at \$126,650.

Staff Supplementation

The funding of professional museum services and staff positions by Museum Aid provides essential assistance that museums are unlikely to obtain elsewhere. A staff supplementation grant will generally be renewed for a maximum of three years, providing the major part of support for a specific function during that time. It is expected that the institution receiving the grant will be able to integrate the salary into its own budget after the third year if not earlier. The 52 grants awarded in 1969-70 provided for 64 staff positions on a full- or part-time basis. The largest number of grants supported curators and education personnel. Others paid the salaries of directors,

catalogers, registrars, researchers, and museum aides. Staff supplementation grants over a four-year period total 145, contributing toward 302 different museum positions.

Internship and Training Programs

The Museum Aid Program supports interns and training programs for art, history, and science positions at New York State museums. Interns are trained as both specialists and generalists in museum practices. The Rochester Museum and Science Center, the New York State Historical Association, and The Metropolitan Museum of Art respectively provide science-, history-, and art-training programs unique in the nation. Over a four-year period a total of 54 grants has funded 36 internship positions and 15 training program grants. In 1969-70 12 grants were awarded for 15 internships.

Special Projects

Museum Aid is intended to respond to innovations proposed by museums and institutions with a wide range of interests and needs. In 1969-70 the program awarded 24 grants for such purposes as a craftsmen program, exhibits, surveys, and catalogs. Grants for such Special Projects total 133 over the past four-year period. Increasingly, emphasis has been placed on activities which can affect more than one institution and more than one locality. A conference on the planning and operation of neighborhood museums which took place at The Brooklyn Children's Museum (Muse) was organized in response to current inquiry among museums on how best to program for their immediate communities. *Laws Affecting New York State Museums*, a publication prepared for the New York State Association of Museums and funded by the New York State Museum and the Council's Museum Aid Program, will provide guidance for the future well-being of museums throughout the State.

Lucy Kostelanetz

Museum Aid grants for 1969-70

Adirondack Center Museum, Elizabethtown. Renewed special project funds for preparation and refurbishment of exhibits.

Albright-Knox Art Gallery, Buffalo. Staff supplementation with a research curator and education department lecturer (third year); aid for an intern working in all departments (third year); special project funds for free art classes for underprivileged children (third year*).

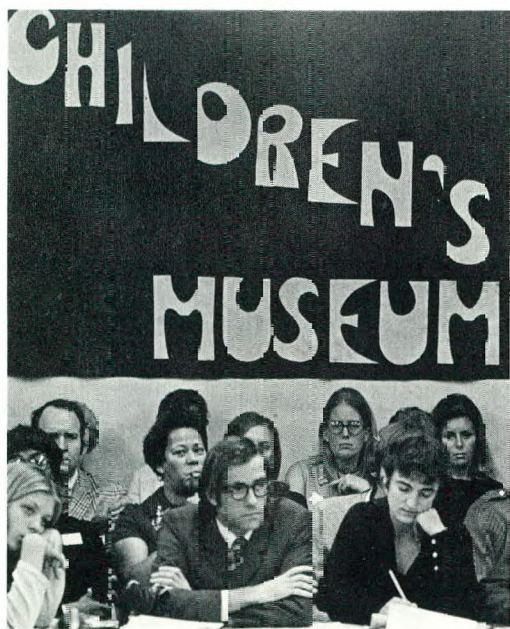
The American Museum of Natural History, New York City. Staff supplementation with an assistant librarian recataloging the library collection (second* and third year); renewed staff supplementation with an anthropologist and assistants for the preparation of the

The three-day conference on neighborhood museums held at Brooklyn's MUSE produced some unexpected new thinking about the museum's social function in the community. Opposite: John Kinard, director of The Anacostia Museum in Washington, D.C. (top left) speaking to participants (bottom left) and James Hurley, director of Project Weeksville in the Bedford-Stuyvesant section of Brooklyn (right).

"The seminar drew participants from all over the country, ranging from militant black movers-and-shakers to mild-mannered whites. Though its official agenda dryly listed such topics as 'Portable Exhibits, Collections and Programs' and 'Sources of Funding,' there was hardly a conference panel that didn't stage a confrontation with its audience on such larger issues as black separatism, white intolerance, the problem of 'identity,' the crises of cities and the country's need 'to re-examine its priorities.' When the seminar ended, it was evident that more big central museums would have to think seriously about extending their reach to the 'inner city' with no strings attached."

—Grace Glueck, *The New York Times*.

*Not reported in 1968-69.





new Asiatic Hall; renewed aid for two interns in the Hayden Planetarium; special project funds for two workshops in astronomy education conducted by the Hayden Planetarium for elementary and secondary school teachers (second year).

Archives of American Art, New York City. Special project funds for the taping of ten interviews with arts administrators.

Anot Art Gallery, Elmira. Staff supplementation with a curator (third year).

Art on Tour, Scarsdale. Renewed special project funds for operation and research for program of circulating exhibitions for public schools.

The Brooklyn Children's Museum (Muse). Staff supplementation with director of theatre workshop* and director of art workshop; renewed staff supplementation with directors of jazz, photography, and poetry and creative writing workshops (second year); renewed special project funds for live animal displays and traveling loan kits.*

The Brooklyn Institute of Arts and Sciences. Renewed staff supplementation with a director of the Community Art Gallery at The Brooklyn Museum.

The Brooklyn Museum. Staff supplementation with architectural consultants assigned to a museum rehabilitation program (third year); aid for an intern in painting and sculpture (third year) and an intern in museum building, exhibition, and publication design (third year); renewed special project funds for the third in a series of three traveling exhibitions of American prints from the museum's collection.

Elizabeth Jachimowicz, assistant curator at the Museum of the City of New York, organizes material in the costume collection.

Buffalo and Erie County Historical Society, Buffalo. Staff supplementation with a curator for cataloging the manuscript collection (second year).

Chemung County Historical Society, Elmira. Staff supplementation with a curator (second year).

Cortland County Historical Society, Inc., Cortland. Staff supplementation with clerical assistants.

DeWitt Historical Society of Tompkins County, Ithaca. Staff supplementation with librarians and research assistants (third year).

George Eastman House, Rochester. Staff supplementation with a consultant for a program in photographic studies conducted in conjunction with the State University of New York at Buffalo; aid for intern compiling a manual on the preservation, indexing, and interpretation of photographic collections (second year).

Walter Elwood Museum, Amsterdam. Staff supplementation (third year) with a curator and museum aide.

Everson Museum of Art, Syracuse. Staff supplementation with an exhibitions secretary (second year), an art lending service manager, and a research fellow to investigate a loan exhibition of *Ancient Siracusa* from Italy.

Fenton Historical Society of Jamestown, New York. Staff supplementation with a curator (second year).

The Finch College Museum of Art, New York City. Aid for an intern in the museum's contemporary wing (third year).

Geneva Historical Society and Museum. Staff supplementation with a director (second year); special project funds for preparation of exhibits.

*Not reported in 1968-69.

Hall of Fame of the Trotter, Goshen. Staff supplementation with an education officer (second year).

Hammond Museum, North Salem. Staff supplementation with a public relations director (second year).

The Hudson River Museum, Yonkers. Staff supplementation with a part-time curator of history.

Huguenot Historical Society of New Paltz. Staff supplementation with assistants in research and general operations (fourth year).

Jefferson County Historical Society, Watertown. Renewed staff supplementation with a cataloger.

Kirkland Art Center, Clinton. Renewed staff supplementation with a director.

George Landis Arboretum, Esperance. Staff supplementation with a botanist (third year).

Lewis County Historical Society, Lowville. Staff supplementation with a curator to revamp exhibits.

Madison County Historical Society, Oneida. Staff supplementation with a director.

Memorial Art Gallery of the University of Rochester. Renewed staff supplementation with a registrar; special project funds for opening the gallery one evening a week (second year).

The Metropolitan Museum of Art, New York City. Renewed special project funds for a pilot high school program including salaries of personnel and the preparation of educational materials, and for a conference of New York State college and university museum and gallery directors in cooperation with the State University of New York. (A similar conference in 1968-69 was administered by The Museum of Modern Art.)

Munson-Williams-Proctor Institute, Utica. Special project funds for a catalog to accompany an exhibition of Shaker arts and crafts.

Museum of American Folk Art, New York City. Staff supplementation with a director (third year).

The Museum of Contemporary Crafts, New York City. Renewed aid for an intern.

The Museum of Modern Art, New York City. Renewed aid for three interns in the film and photography departments and the library.

Museum of the City of New York. Staff supplementation with an assistant curator in the Theatre and Music Collection (second* and third year), with a research and production coordinator (second* and third year), and with an assistant curator in the decorative arts department (second* and third year); special project funds for a seminar in museum communications and for the publication *Laws Affecting New York State Museums*.

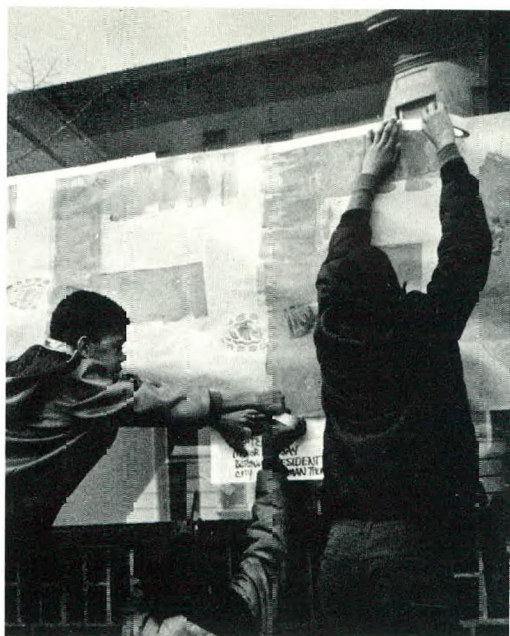
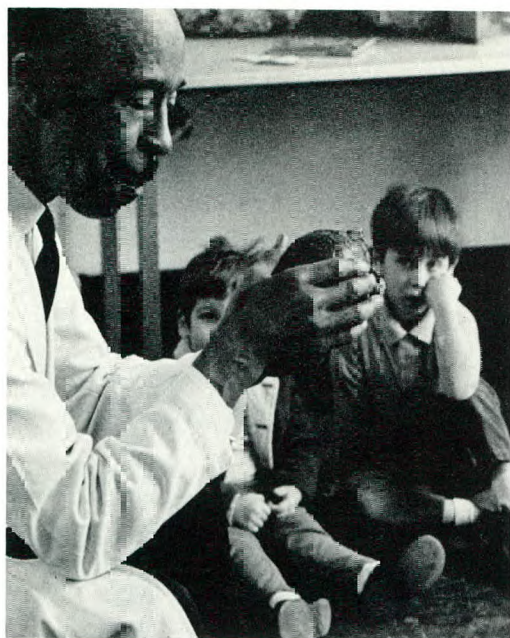
Museum of the Hudson Highlands, Cornwall-on-Hudson. Staff supplementation with an assistant director of education (third year).

Nassau County Historical Museum, East Meadow. Renewed staff supplementation with an associate curator; special project funds for a survey and exhibition of traditional farm architecture on Long Island (second year).

The New York Botanical Garden, New York City. Renewed staff supplementation with catalogers.

New York Cultural Council Foundation, New York City. Special project funds for a conference at The

Opposite: MUSE "touch and see" natural history session (top left), street festival preparation (top right), and slide showing (bottom).



Brooklyn Children's Museum (Muse) on the planning and operation of neighborhood museums.

The New-York Historical Society, New York City. Renewed staff supplementation with three staff members for an expanded educational program.

The New York Public Library, New York City. Special project funds for microfilming the John Quinn Memorial Collection of letters.

New York State Historical Association, Cooperstown. Aid for eleven fellowships for students in a history museum training program conducted in cooperation with the State University College at Oneonta (fourth year); special project funds for seven participants in the Twenty-second Annual Seminars on American Culture (third year) and for a conference on Iroquois Craftsmen.

Old Museum Village at Smith's Clove, Monroe. Staff supplementation with a registrar; special project funds for a crafts program.

Onondaga Historical Association, Syracuse. Special project funds for conservation.

Orange County Community of Museums and Galleries, Goshen. Staff supplementation with a director (fourth year).

Police Academy Museum, New York City. Renewed special project funds for exhibits.

James Prendergast Free Library, Jamestown. Staff supplementation with a curator-art librarian (second year).

Rensselaer County Historical Society, Troy. Staff supplementation with a curator-registrar; aid for two summer interns at the Society and at the Waterford Historical Museum (second year).

Rochester Museum and Science Center. Staff supplementation with an assistant curator of history (second* and third year) and with a curator of technology (second year*).

The Schenectady Museum. Special project funds for exhibits.

Seneca Falls Historical Society. Staff supplementation with a director.

The Shaker Museum, Old Chatham. Renewed special project funds for a bibliography of the manuscript and library collection.

The Society for the Preservation of Landmarks in Western New York, Rochester. Staff supplementation with the curator of the Campbell-Whittlesey House (third year).

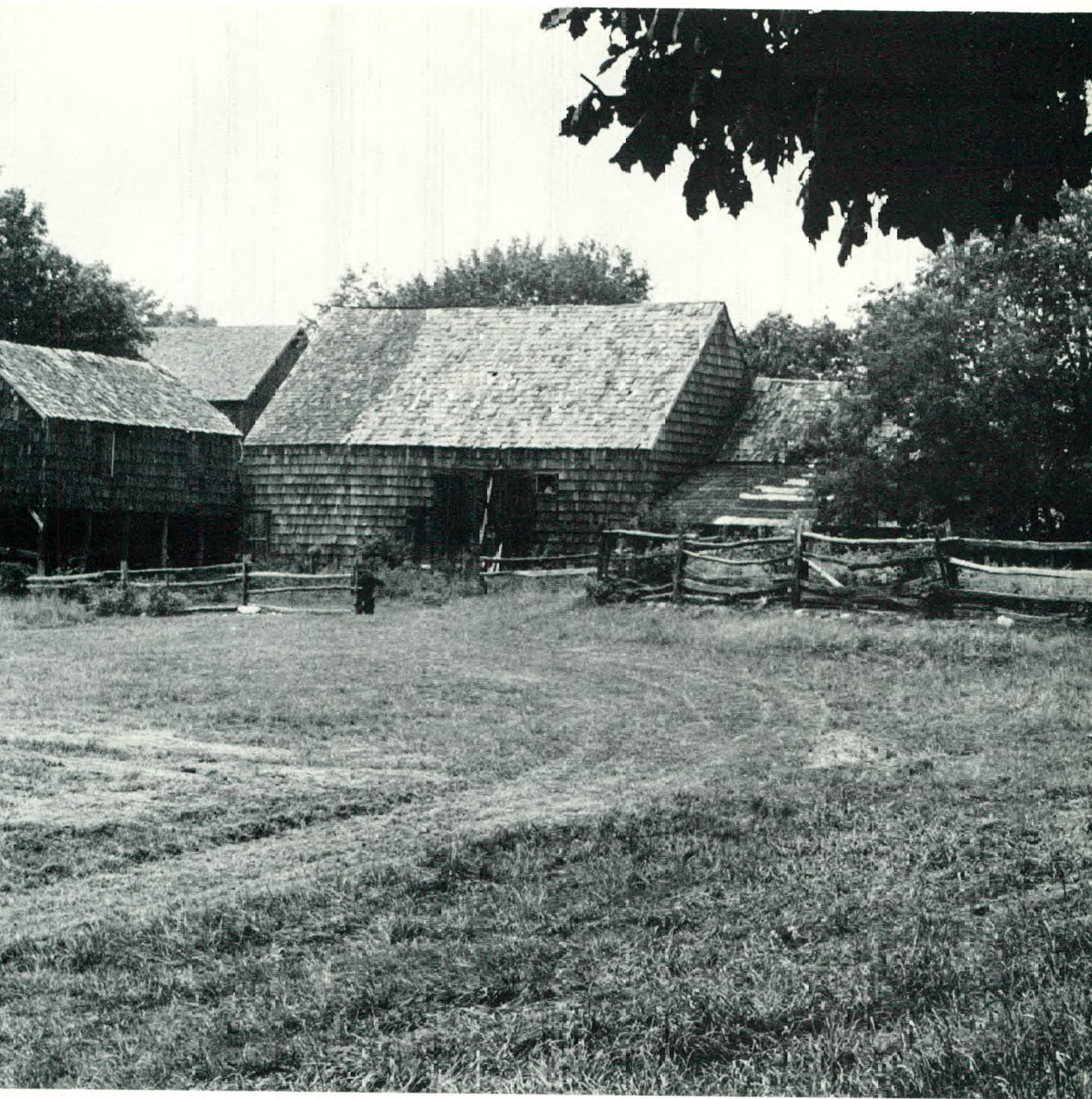
South Street Seaport Museum, New York City. Staff supplementation with a program director (second year) and an assistant program director.

Whitney Museum of American Art, New York City. Special project funds for ten scholarships for art students for one semester of study at the Whitney or its Art Resources Center in Lower Manhattan.

Wildcliff Youth Museum, New Rochelle. Staff supplementation with a part-time curator of education.

Yivo Institute for Jewish Research, New York City. Staff supplementation with a researcher cataloging the photography collection (second year).

Underhill Barns at Syosset, photographed for the Nassau County Historical Museum survey and exhibition of traditional farm architecture.





Traveling Exhibitions

The Council's Traveling Exhibitions are circulated primarily among communities and institutions which cannot prepare worthwhile exhibitions locally for lack of materials or manpower. Exhibitors pay only transportation costs. During 1969-70, 151 institutions in 91 communities received a total of 26 different exhibitions sponsored and (with the exception of two) circulated by the Council. Of these institutions, 54 installed more than one exhibition during the year. The exhibitors included 43 colleges and universities, 72 elementary and secondary schools, 6 museums and historical societies, 19 libraries and art centers, and 11 civic institutions and centers. As in past years, the requests for exhibitions greatly exceed the exhibitions available.

Four exhibitions were added to the program this year. *Heian Art* is a photographic panel exhibition dealing with Japanese art from 794 to 1185. Partially based on an exhibition shown at the Asia House Gallery, New York City, it was organized by the Council. *Posters by Artists*, organized by Finch College Museum of Art, comprises thirty-two posters that were designed by artists or reproduce artists' works in other media. *American Prints: World War I to World War II*, organized by The Brooklyn Museum, is the second in a series of three exhibitions of prints covering the period from the Civil War to the present. *Current Prints U.S.A.* comprises twenty-five prints selected by Richard Upton of Skidmore College from a national invitational exhibition of the same name.

Trudie Grace

Buddhist processional mask of the twelfth century from traveling exhibition of Heian Art.

Traveling Exhibitions in 1969-70

American Prints: Civil War to World War I. Organized by The Brooklyn Museum. Exhibited in Binghamton, Brookfield, Brooklyn, East Hampton, Goshen Monroe, Stone Ridge.

American Prints: World War I to World War II. Organized by The Brooklyn Museum. Exhibited in Brooklyn, Buffalo, Canton, Geneva, Johnstown, Oneonta.

Avant-garde Dancers. Panel exhibition organized by the Council. Exhibited in Blue Mountain Lake, Brooklyn, Hewlett, Hudson, Massapequa, Oneonta, Potsdam, Watertown.

Werner Bischof. Contemporary photographs organized by Magnum Photos, Inc. Exhibited in Garden City, Jamestown, Schenectady.

Black Heroes: Past and Present. Paintings by Harlem schoolchildren organized by the Council. Exhibited in Brooklyn, Cortland, Levittown, Manhattan, Niagara Falls, Queens, Syracuse.

Contemporary Miniature Prints. Organized by Pratt Center for Contemporary Printmaking. Exhibited in Baldwin, Buffalo, Canton, Johnstown, Oneonta, Suffern.

Contemporary Photography since 1950. Organized by George Eastman House. Exhibited in Jamestown, Stormville, Troy.

Contemporary Serigraphs. Organized by Pratt Center for Contemporary Printmaking. Exhibited in Albany, Brooklyn, Ithaca, Oneonta, Sayville, Troy, Uniondale.

Critic's Choice 1968-69. Paintings, drawings, and sculpture selected by critic Sam Hunter. Organized by the Council. Exhibited in Buffalo, Potsdam.

Critic's Choice 1969-70. Paintings, drawings, and sculpture selected by critic Irving Sandler. Organized by the Council. Exhibited in Brockport, Buffalo, Fredonia, Oswego, New Paltz, Syracuse.

Current Prints U.S.A. Organized by Richard Upton, Skidmore College. Exhibited in Alfred, Canton, Oneonta, Rome, Setauket.

Erie Canal, 1817-1967. (An edition of two.) Panel exhibition organized by the Council. Exhibited in Corning, Elmira, Geneva, Hudson, Mattydale, Morrisville, Norwich, Rhinebeck, Riverhead, Yonkers.

Floyd Gunnison. Early twentieth-century photographs organized by George Eastman House. Exhibited in Corning, Johnstown, Northport, Oneonta, Troy.

Heian Art. Panel exhibition of Japanese art from 794 to 1185 organized by the Council; based on an exhibition by Asia House Gallery. Exhibited in Alfred, Merrick, Watertown.

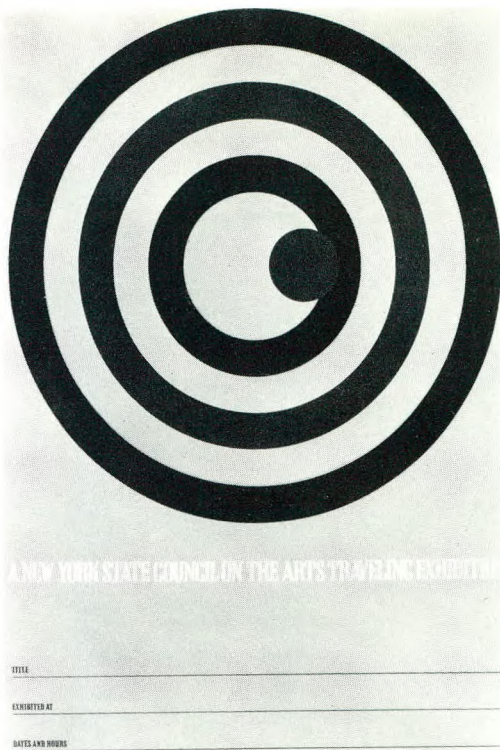
A History of Trotting. Currier and Ives prints organized by Hall of Fame of the Trotter. Exhibited in Batavia, Canton, Elmira, Oceanside, Stamford, Yonkers.

Interaction of Color I. Color theories of Josef Albers; organized by Syracuse University. Exhibited in Albany, Buffalo, Houghton, Oneonta, Plattsburgh, Troy.

Interaction of Color II. Organized by Syracuse University. Exhibited in Congers, Farmingdale, Loudonville, Millbrook, Patchogue, Setauket.

The New Republic. (An edition of three.) American folk art organized by the Education Department of The Metropolitan Museum of Art. Exhibited in Arkport, Honeoye, Liberty, Mattituck, Newark, Saugerties.

Posters by Artists. Organized by Finch College Museum of Art. Exhibited in Auburn.



Above: Poster by Martin S. Moskof Associates/Richard Hefter for the Council's Traveling Exhibitions.

The touring exhibit is no newcomer to New York. As Louis Clark Jones wrote in the Council's first Annual Report: "With the opening of the Erie Canal in 1825, culture flourished along its banks. Art went on tour. Dioramas of the Hudson, the Mississippi, and the burning of Moscow became popular attractions; in 1824 William Dunlap sent out on tour his painting 'Christ Rejected' and, encouraged by success, he followed it, in 1827, with 'Death on a Pale Horse.' Along with these works of epic history went shows of the American scene, its birds and its flowers."

Print Techniques. (An edition of two.) Organized by Memorial Art Gallery of the University of Rochester. Exhibited in Blue Mountain Lake, Schenectady, Syracuse.

Printmaking Today. (An edition of six.) Organized by Pratt Center for Contemporary Printmaking. Exhibited in Brooklyn, Bronx, Delmar, East Norwich, Levittown, Manhattan, Mineola, Nanuet, Newark, Oceanside, Pearl River, Queens, Saugerties, Sayville, Schenectady, Setauket, Somers, South Huntington, Staten Island.

Prints from Around the World. Organized by Pratt Center for Contemporary Printmaking. Exhibited in Amsterdam, Cobleskill, Merrick, North Merrick, Rockville Centre, Stone Ridge, Troy.

Prize Winning American Prints. Organized by Pratt Center for Contemporary Printmaking. Exhibited in

Delmar, Monsey, Morrisville, Rochester, Spring Valley.

Projected Art. Films by pioneer filmmakers organized by Finch College Museum of Art. Exhibited in Alfred, Binghamton, Blue Mountain Lake, Bronx, Glens Falls, Ithaca, Johnstown, Loudonville, Rochester, Syracuse, Troy, White Plains.

The Responsive Eye. International Op art prints organized by The Museum of Modern Art. Exhibited in Ossining, Stormville, Troy.

Studies in Color. Designed for high school students; organized by Syracuse University. Exhibited in Blue Mountain Lake, Buffalo, Massapequa, Patchogue, Rochester, Schenectady, Silver Creek, Southampton.

Theatre Posters. Organized by Museum of the City of New York. Exhibited in Ossining, Queens, Stormville, West Cocksackie.

Five-year comparison of Traveling Exhibitions

	Total Exhibitors	Colleges and Universities	Elementary and Secondary Schools	Museums and Historical Societies	Libraries and Art Centers	Civic Institutions and Centers
1969-70	151	43	72	6	19	11
1968-69	188	35	98	18	19	18
1967-68	255	67	126	33	15	14
1966-67	252	51	139	33	22	7
1965-66	172	38	93	22	18	1



Experiments in Presentation

There have been many apparent changes in the ways the arts have functioned in our society in recent years. One of the most significant involves the relationship of audience to artifact, and today's art is frequently created with the involvement of the audience as a major factor. As a result new modes of presentation are required to provide audiences with the opportunity to participate in art processes.

During the last three years, the Council has been engaged in four experiments—all directed toward art audience extension. In 1967, *Erie Canal: 1817-1967* served as a catalyst to activate Canal communities to organize their own sesquicentennial celebrations. In 1969, *Harlem On My Mind: Cultural Capital of Black America, 1900-1968* attracted new urban audiences to an established art museum. Critic's Choice, a joint project launched in 1968-69 by the Council and the State University of New York, is described separately. The Council's most recent presentation experiment took the form of an exhibition at the 1969 Dutchess County Fair.

Planned as an outdoor edition of the earlier Erie Canal exhibit incorporating photographic enlargements, slide projections, and amplified sounds,

this exhibition set out to meet a new audience under new conditions. Generally, art and history exhibitions are presented at established locations—museums and historical societies where audiences traditionally go to see generally predictable materials. At the Dutchess County Fair, the Council's exhibition was erected at the edge of the main pedestrian thoroughfare connecting a parking lot with the central fair grounds. It attracted casual visitors—as contrasted with the purposeful visitors who ordinarily visit exhibitions. With casual visitors in mind the Council exhibition was presented in an open structure which permitted people to enter and exit from any direction. Although the subject matter and appearance of the exhibition was notably different from other displays at the Dutchess County Fair, a considerable percentage of those passing the exhibition structure visited it.

Allon Schoener

"It was only a small corner showpiece at the sprawling behemoth that was the Dutchess County Fair but it was—for our money—the finest exhibit there.

"Taking its exhibition outdoors and away from the confining walls and ceilings of indoors proved a happy decision....The Council's display was more than just a popular attraction. It was an exhibit of such high quality that it loomed head and shoulders above most of the gimmickry offered at the Fair. Here was a traveling exhibition with an emphasis on culture and a flavor of the museum. Hopefully, there will be more of the same in the future."

—Tobie Geertsema, Kingston Freeman.



Critic's Choice

Critic's Choice, initiated in 1968-69 as one of the Visual Arts Program's Experiments in Presentation, is organized in association with the Office of University-Wide Activities of the State University of New York to provide a bridge between the creative environment and the teaching situation. By arranging for visits to New York City artists' studios, it enables art students and faculty from all parts of New York State to see what the artist is doing, how he works, and why he thinks the way he does.

Irving Sandler, critic, historian, and teacher, who headed the project as the 1969-70 critic, selected nine artists for participation in the program—for the quality and individuality of their work and, collectively, as expressing the rich diversity of art today. The nine, designated by Chancellor Samuel B. Gould of the State University as Visiting Artists for the 1969-70 Academic Year, were Friedel Dzubas, Leon Golub, Stanley Landsman, Roy Lichtenstein, Robert Morris, Philip Pearlstein, Sylvia Stone, Jack Tworkov, and William T. Williams. Students visited

Opposite top: Critic Irving Sandler meets with students at Roy Lichtenstein's studio. Bottom: Participating artists Leon Golub (left) and Roy Lichtenstein (right).

"In recent years one artistic style after another has monopolized the attention of the art-conscious public. The belief prevails that each successive style is avant-garde and that it constitutes an absolute standard (no matter how transitory) that renders all other styles obsolete. Value in art is thus made to depend on novelty. I am convinced that this point of view is outdated and that, increasingly, the uniqueness of an artist's vision and the artistry with which it is embodied in a work will count for more than the alleged up-to-date character of a style."

—Irving Sandler

these artists' studios in three separate two-day periods in October, November, and December. A symposium involving three or four artists and the critic followed each visit. Students were encouraged to question and initiate discussion, which focused on the role of the artist in contemporary society.

To supplement the visits and to expose other students to the program, an exhibition of twenty-four works by the participating artists circulated to galleries at the State University Colleges at Buffalo, Brockport, Fredonia, New Paltz, and Oswego and Syracuse University, with Mr. Sandler visiting and talking with students during the exhibition period.

Educational institutions which sent students to participate in the studio visits in 1969-70 included Bennett College; Brooklyn and Queens Colleges of the City University of New York; College of New Rochelle; Hobart and William Smith Colleges; Manhattanville College of the Sacred Heart; New York City Community College of Applied Arts and Sciences; Niagara County Community College; Pace College; Rockland County Community College; State University of New York at Albany, Binghamton, and Buffalo; State University Colleges at Brockport, Buffalo, Cortland, Fredonia, Geneseo, New Paltz, Oneonta, Oswego, Plattsburgh, and Potsdam; State University College of Ceramics at Alfred University; Syracuse University; and The Cooper Union School of Art and Architecture.

Edgenie Rice



CHAMBER
OF
COMMERCE

Ghetto Arts Program

The Ghetto Arts Program provides artists in ghetto communities with the opportunity to develop their talents and present their work, and acts generally to encourage activities that relate art to the everyday life of the ghetto. It aims at involving in its work professional minority artists who recognize a stake in the communities in which they themselves developed and in which they continue to live.

In its second year the Ghetto Arts Program has placed new emphasis on upstate communities and on programs that operate in fall and winter as well as in the summer months. The organizations and activities it supported in 1969-70 were based in greater New York City excepting as noted.

The Afro-American Studio for Acting and Speech. The studio provides the Harlem community with a planned curriculum for quality theatre training and theatrical productions which emphasize Afro-American culture and history. During the past year it has presented advanced and intermediate students in productions of *Clandestine on the Morning Line*, *Fortune and Men's Eyes*, *Moon on a Rainbow Shawl*, *Black Nativity*, *Dutchman*, and *Day of Absence*. Council support contributed toward the salaries of three professional instructors, a secretary, and rent.

APS, Inc. The Experimental Workshop for Drawing, Painting, and Graphic Design, created by Buffalo artists Allie Anderson, James Pappas, and Clarence Scott and sponsored by APS, Inc., is a self-help program based on the premise that, like sports, the arts have a record of recognizing an individual for what he can do. Students are selected for quality of work and given the opportunity to experiment

with different techniques in drawing, painting, and graphic design. The objective is to produce awareness of the student's cultural environment and to assist those capable of pursuing a career in art. The Council grant went toward instructors' fees and materials.

Bed-Stuy Theater, Inc. Created in 1969 as "a cultural-recreational facility with which residents of the Bedford-Stuyvesant community could identify, which would provide an outlet for the prepared ghetto performer, and which would provide the masses with exposure to the arts," this group has mounted a production of *Land Across the River*. Council support provided for legal, accounting, and artistic consultants.

The Bronx Council on the Arts, Inc. The Council sponsored two borough-wide summer programs in 1969-70. The Bronx Bandwagon was a bus-borne touring unit of fifty talented teen-agers who entertained city-bound youngsters in day camps, play groups, and community centers during the months of July and August. The Black Theatre Workshop, composed of a group of drama students from Herbert H. Lehman College in the Bronx, presented weekly programs of dramatic readings of black literature, poetry, and plays during the month of August. The Council grant paid administrative and operational expenses of both units.

Brooklyn Academy of Music. Under the Academy's sponsorship Dance Theatre Foundation, Inc. organized a summer program of free dance instruction supervised by Alvin Ailey. Over six hundred students between seven and twenty-five years of age, representing all levels of experience, attended the classes. The Council grant provided one-third of the funds for salaries of instructors.

City Street Theatre Ensemble—a ghetto group performing for a ghetto audience.

City Street Theatre Ensemble, Inc. In early 1969, with financial assistance provided by sources includ-



"To the extent we like ourselves we are able to express the things that are us. To that extent we're addressing each other. But so many of our experiences are universal that I really think we're addressing other people, too."—Vinnette Carroll, shown opposite with Joseph Diaz of the Urban Arts Corps. Above: Marie Thomas, Cynthia Towns, and Tommy P. nnock in Urban Arts Corps' *But Never Jam Today*.

"Jam tomorrow and yesterday,
But never, never, never jam today.
You can see jam coming 'round the corner,
But never, never jam today."

ing the New York Foundation and the Rockefeller Brothers Fund, this group moved into permanent facilities in Coney Island. By spring, workshops and rehearsals were taking place regularly, and a complete production of *The Exception and the Rule* was presented in June. The Council's second grant was used toward salaries and expenses for a summer program of thirty-two free performances which entertained thousands in parks and streets.

Dance Theater of Harlem, Inc. Created in 1968 to break a chain of circumstances that all but excluded blacks from classic ballet, this organization comprises a school of dance and a dance company both under the artistic direction of Arthur Mitchell. The dance company of sixteen professional black dancers performs in public schools and colleges throughout the State. At the school, which has 275 black students ranging in age from seven to forty, classic ballet, modern, ethnic, and jazz dance are taught. Council support contributed to choreographers' fees in 1969-70.

Hospital Audiences, Inc. This program, which has been serving the mental patients in twenty-four institutions for approximately three years, arranges for patients and staff at State hospital centers to attend a variety of cultural events through donated complimentary tickets. It also arranges for cultural events to be brought into these State institutions. The Ghetto Arts Program has contributed to this second aspect of the program by bringing performers from ghetto areas to the State institutions that serve them, creating a rapport between the performers and patients and acquainting patients about to be released with the cultural facilities and performers available in their communities. The Council grant paid the fees of performing groups.

James Weldon Johnson Community Center, Inc. The Center's Theatre Arts Program was established to provide for "expression, communication, and ex-





posure of the vital cultural patterns of the East Harlem community." Instruction in dance, drama, and music is given to groups of children, teen-agers, and young adults from eighteen to twenty-five. In 1969-70 a children's production of *The Wise Black Witch* was offered twice to an audience of three hundred, and a program of readings, dance, and fashions, *Moods, Passion and Fashions*, was equally popular. Council renewed support contributed toward the salary of the center's director.

Lower East Side Civic Improvement Association. The Tompkins Square Music Festival sponsored by this organization has become an eagerly awaited and much appreciated event during the past three years. In 1969-70 eleven free public concerts were held in Tompkins Square Park with gospel, jazz, folk, and protest music provided by musicians including Rafael Hernandez, Bernie Klay, the Fugs, and The Mellotones. Council support contributed toward musicians' fees for the second year. Despite heavy rains, thousands of residents in this multiracial neighborhood enjoyed another concert season.

New World Workshops, Inc. This East Harlem cultural center was created as a place where local residents might come to hit a drum, participate in a theatre workshop, or see a dramatic performance. The performer-instructors who also administer the center have worked together for the last two years under the direction of Enrique Vargas, going out to present their material, and running daily workshops in voice, body movement, directing-playmaking, and playwriting. During the summer of 1969 workshops were conducted from ten in the morning to ten at night. The Council grant contributed toward artists' fees, the theatre workshop, and performances during the summer months.

Puerto Rican Community Development Project, Inc. The Voice of Puerto Rico, under the joint sponsor-

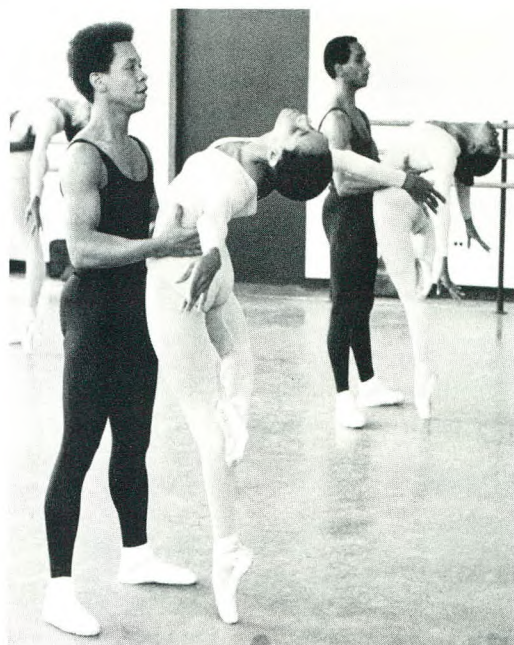
ship of the Puerto Rican Community Development Project, Inc. and the New York State Council on the Arts, presents a series of free cultural programs geared to New Yorkers of Puerto Rican descent. The program fosters reminiscence about things past for older Puerto Ricans in New York City, and it helps adolescents and children to a sense of self grounded in their cultural heritage. It presented fifteen free summer performances in 1969 in Spanish-speaking communities in the Bronx, Queens, Brooklyn, and Manhattan. The Council's second grant covered the cost of these performances.

The Puerto Rican Traveling Theatre Company, Inc. This professional bilingual, multiracial company was founded by the Puerto Rican actress Miriam Colon. In the summer of 1969 it presented in Spanish Federico Garcia Lorca's farce *Los Titeres de Cachiporra* at eight free matinee performances especially for children in public parks in Brooklyn, the Bronx, and Manhattan. The Council's second grant contributed toward the production costs.

The Spanish Ensemble Theater and Workshop. This group was established to develop a repertory theatre relevant to New York City's Spanish-speaking community. In 1969 twenty-five students from Spanish-speaking communities in New York City working under the direction of Pedro Santaliz performed on the streets of Puerto Rican neighborhoods and made presentations of Puerto Rican poetry and music at schools and colleges in the New York City area. Council support was used for the salary of the workshop director and a program specialist.

Summer on Wheels, Inc. In its second year of activity this program directed by Chris White continued to provide free performances of relevant theatrical material to ghetto residents throughout the State. In addition, it offered planning and consultative services to communities in which interest and enthusiasm for the arts exists but access to trained

Summer on Wheels moves into Yonkers.



professionals does not. The summer touring program was developed on the basis of surveys to determine where Summer on Wheels could participate most effectively in community programs developed to meet the specific needs of the local population. Performances and workshops were given in Bronxville, Greenburgh, Mamaroneck, Mount Vernon, New Rochelle, Ossining, Peekskill, Port Chester, Rochester, Roosevelt, Tarrytown, White Plains, and Yonkers. Touring units included the Afro-American Folkloric Troupe, Al Fann Theatrical Ensemble, Alvin Ailey American Dance Theater, Movements Black, Movie Bus, Pickwick Puppet Theatre, Soul and Latin Theater, Sounds Unlimited, and Young Filmmakers Foundation. A total of seventy-eight performances and seventy-two workshops were presented by these groups before audiences estimated at 50,000 during the months of July and August 1969. The Council's grant covered administrative expenses and contributed to programming.

Theatre for the Forgotten, Inc. Created in 1967, Theatre for the Forgotten, is designed to provide rehabilitation services and professional entertainment in prisons in New York. During the past year two plays, *The Brick and the Rose* and *Telemachus Clay*, were presented by inmates and professional actors at Riker's Island Prison. A touring show with professionals and inmate apprentices toured prisons in New York City, and workshops for released prisoners were also conducted at Riker's Island and Hart Island. Over 50,000 inmates have seen the performances, and 300 have participated in plays and workshops. The Council's second grant supported fees of directors, actors, and technicians.

Urban Arts Corps. Organized in 1967, the Urban Arts Corps was originally composed of talented black

Performers in groups assisted by the Council. Top: Spanish Ensemble Theatre (left); Dance Theater of Harlem (right). Bottom: Howard Johnson and Sub-Structure (left); Bed-Stuy Theater (right).

students. The Corps offered them as leaders to ghetto arts groups. At the same time it contributed to the artistic development of its members.

Reflecting the developing orientation of the Ghetto Arts Program, the Urban Arts Corps is no longer completely black but multiracial now, and uses as its material the work of multinational playwrights. Performances are given in middle class white communities as well as in black ones. No longer a grass roots program working in the streets, the Corps may give a theatre performance to an integrated audience at night and appear for a lecture demonstration before predominantly black school-children the following day. As in the past, however, it continues to tour ghetto communities. Corps members, most of whom have been with the Corps since its inception, are older now. In addition to the practical training they receive during rehearsals they also must take a daily dance class for the development of the body vocabulary. This is now a group of actors who are committed to the theatre and constitute a totally professional company.

In 1969-70, its third year of activity and Council support, the Corps gave performances of *But Never Jam Today* (an Afro-American musical adaptation of Lewis Carroll's *Alice in Wonderland*) as part of the Black Expo series at the City Center of Music and Drama in New York City. *Old Judge Mose is Dead* and *Moon on a Rainbow Shawl* were presented by the Corps at the Hudson Guild theatre in New York and, through the cooperation of local churches, schools, and city agencies, in Kingston, Newburgh, Albany, Syracuse, Rochester, Buffalo, and Geneva. Members lived with residents of these communities and involved parents as well as youngsters in their performances. The Corps also gave twelve in-school lecture demonstrations and presented fifteen open rehearsals for audiences from over fifteen public schools. In the course of the past year the Corps traveled over 1,700 miles and played to more than 60,000 New York State residents.

Donald Harper and Barbara Lawrence



Technical Assistance

From its inception Technical Assistance has served as a clear expression of a basic Council intention—to help but not to subsidize or shape the efforts of communities and local groups. In this tenth year of activity over 170 regional projects were pursued with help from the Technical Assistance program. The applicants included a puppet theatre that sought help with fund raising, an opera company that wanted improved stage directing, a black arts festival that needed program planning, an archeological excavation that wanted to film its activities, an

Opposite: Cobblestone wall pattern photographed by Gerda Peterich. The first cobblestone building was constructed in upstate New York ca. 1825. With Council support, The Cobblestone Society in Albion analyzed the mortar in old cobblestone walls for restoration purposes.

urban renewal agency troubled with evaluation of historic buildings, and a group of architectural historians puzzled by the composition of old mortar. They were situated in over ninety communities throughout New York State. They received advice and counsel from over 200 specialist consultants.

In most cases the Council locates an appropriate consultant who arranges to visit the applicant for Technical Assistance for up to three days. In some, a member of the Council staff will visit the applicant to determine the kind of expertise required. When the solution to a problem seems best entrusted to a member of the applicant's staff, Technical Assistance may provide funds to free him from other duties.

The continuing need for the Council's Technical Assistance program is evident from the number of letters requesting authoritative advice on an ever-widening variety of performing and visual arts questions.

Rudolph Nashan

Technical Assistance offered by the Council in 1969-70

Community	Applicant	Type of Assistance
Albany	Albany Institute of History and Art	judging art show
	Albany League of Arts	judging music scholarship competition
	Capital Artists Resident Opera Company	stage direction for Mozart opera production; organization and program planning
	New York State Community Theatre Association	participation in lighting seminar
	State Recreation Council for the Elderly	addressing seminar on activity in the arts for elderly citizens
Albion	The Cobblestone Society	analysis of mortar used in old cobblestone buildings for restoration purposes; advising on display and interpretation of artifacts
Amsterdam	Walter Elwood Museum	advice on conservation and identification of material in the collection
Arverne	Arverne Community Relations Committee	architectural survey of historic buildings
Auburn	Auburn Players Community Theatre	advice on adaptability of donated building

Community	Applicant	Type of Assistance
<i>Auburn</i>	Cayuga Museum of History and Art	planning program
<i>Averill Park</i>	Crystal Theatre	stage direction
<i>Batavia</i>	Landmark Society of Genesee County	advice on architectural restoration of the Richmond Mansion
<i>Bath</i>	Steuben County Planning Board	advising Urban Renewal on buildings worth saving from historic and architectural viewpoints
<i>Binghamton</i>	Broome County Planning Board	advice on production of publication on historic architecture
	Commission on Architecture and Urban Design	guidance for wall painting of buildings in downtown Binghamton
	Roberson Center for the Arts and Sciences	design of brochure for children's theatre outdoor tour
<i>Brewster</i>	Green Chimneys School	investigation of therapeutic use of photography
	Southeast Museum	advising on display and interpretation of works of art
<i>Brockport</i>	State University College—Art Department	advising on display and interpretation of works of art
<i>Bronx</i>	The Bronx Council on the Arts	advising on publicity, promotion techniques, and publications
	The Bronx County Historical Society	fund raising
	West Bronx Art League	judging art show; advising on hanging of art show
<i>Brooklyn</i>	Brooklyn Institute of Arts and Sciences	writing proposal for foundation support
	Chelsea Theater Center, Inc.	technical direction and scene design for stage production
	"The Courtyard Show" of Christ Church	advising on community relations and promotion through publications
	Dance Theatre Foundation, Inc.	assistance in search for studio and rehearsal quarters
<i>Buffalo</i>	African Cultural Center	lighting design for stage production
	Buffalo Theater Workshop	fund raising
	Royale Dance Theatre	choreography for workshop
<i>Canandaigua</i>	Canandaigua Lively Arts Council	preparation of architectural restoration figures for brochure
<i>Canastota</i>	Canastota Canal Town Corporation	architectural restoration advice on historic canal complex
<i>Chautauqua</i>	Chautauqua on Chautauqua Lake	recommendations for restoration of theatre
<i>Cold Spring</i>	Hudson River Sloop Restoration, Inc.	planning festival for summer of 1969 on the Hudson
<i>Corning</i>	New York State Theatre Festival Association	adjudication of a series of plays
<i>Dansville</i>	Dansville Area Historical Society	advising on architectural restoration
<i>East Durham</i>	Durham Center Museum, Inc.	cataloging art collection

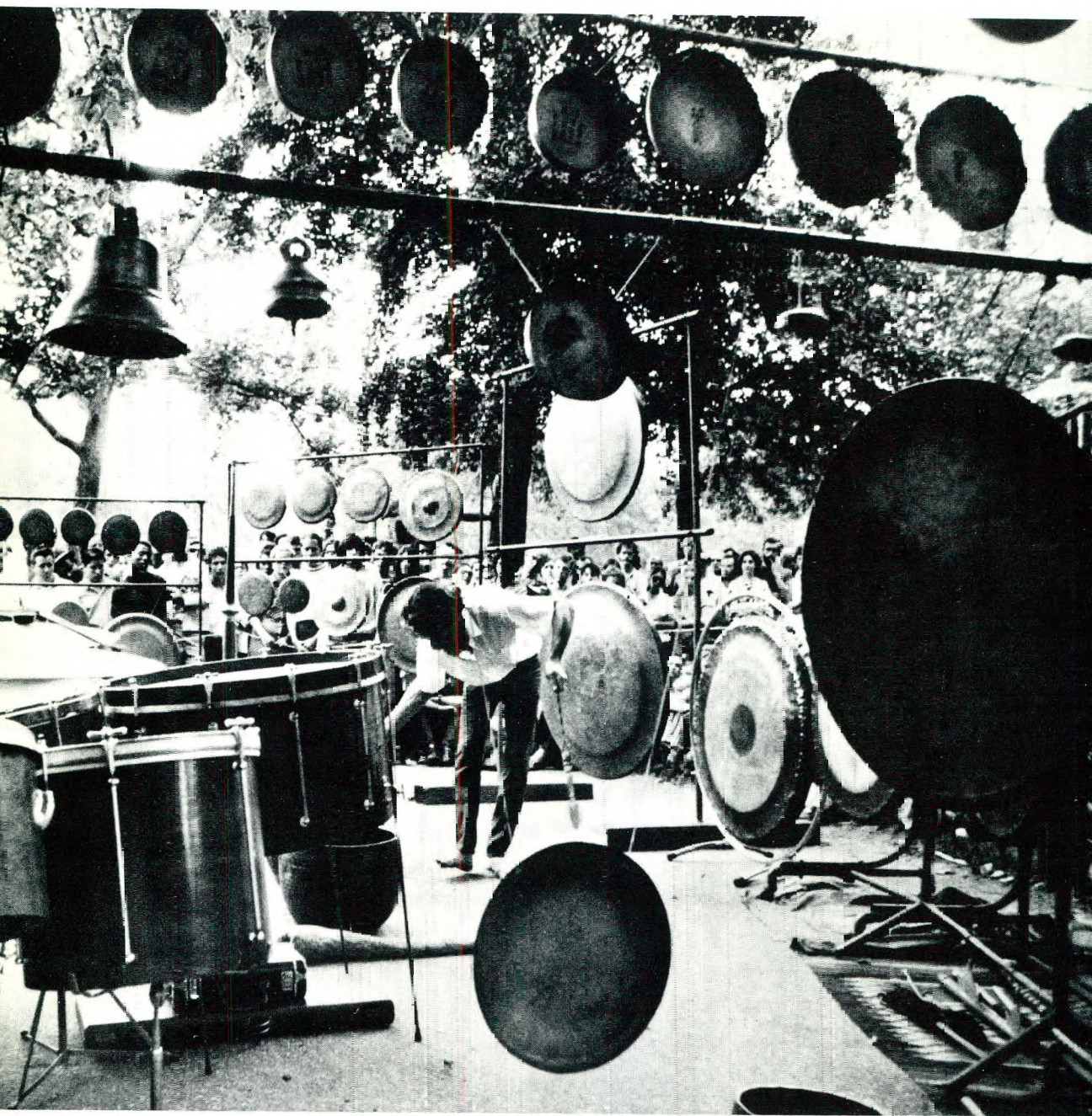
Community	Applicant	Type of Assistance
<i>Elizabethtown</i>	Essex County Historical Society	evaluation of request for grant
<i>Ellenville</i>	Ellenville Chamber of Commerce	judging art show
	Village of Ellenville	restoration of portrait
<i>Fairfield</i>	Trustees of Fairfield Academy	advising on architectural restoration of buildings at surgical college
<i>Fishkill</i>	Fishkill Historical Society	archeological survey of Fishkill Barracks area
<i>Flushing</i>	Queens College of the City University of New York—Art Department	advising on display and interpretation
<i>Fredonia</i>	Barker Library	evaluation of request for grant
<i>Geneva</i>	Committee for the Center for Human and International Relations	writing proposal for international arts foundation
	Geneva Historical Society	consultation about school programs; advice on best location for outdoor summer concerts; architectural survey for New York State Historic Trust
<i>Glens Falls</i>	Lake George Opera Festival	assistance in setting up thrust stage; fund raising
<i>Hamilton</i>	The Picker Gallery	advising on installation of sculpture; assistance in choice of art work
<i>Hammondsport</i>	Glenn H. Curtiss Museum of Local History	study of architectural restoration of buildings housing aviation history
<i>Herkimer</i>	Herkimer County Historical Society	restoration of portrait
<i>Hunter</i>	Catskill Resort & Recreational Development Corporation	advice on fund raising for Rip Van Winkle festival
<i>Huntington</i>	Huntington Historical Society	advice on administration
<i>Huntington Station</i>	South Huntington Public Library	planning building use; program planning and exhibition design
<i>Ithaca</i>	Historic Ithaca, Inc.	lecturing on preservation of historic buildings in Ithaca
	Paleontological Research Institution	advising on display and interpretation; production assistance for art show
	York State Craftsmen	participation in outdoor craftsman's workshop and demonstration
<i>Kingston</i>	Historic Landmarks Preservation Commission	general architectural survey of historic buildings in Kingston
<i>La Fargeville</i>	The Northern New York Agricultural Society and Museum	consulting on museum problems
<i>Lake George</i>	Lake George Historical Association	examination and evaluation of collection of wet plate negatives
<i>Lake Placid</i>	Lake Placid Music Association, Inc.	advising on promotion techniques for summer concert series
	North Country Community Orchestra	advising on funding for Title III education concerts
<i>Lindenhurst</i>	Old Village Hall Museum	advising on restoration and adaptive use of railroad station

Community	Applicant	Type of Assistance
<i>Lockport</i>	Kenan Center, Inc.	assistance with fund raising to engage full-time choral director
<i>Mahopac</i>	Mahopac Council for the Arts	assistance with general administration and fund raising
<i>Monroe</i>	Old Museum Village of Smith's Clove	planning program
<i>Montauk</i>	Montauk Historical Society	creation of promotional brochure
<i>Montgomery</i>	Orange County Park Commission	advising on architectural restoration
<i>Monticello</i>	Poetry in 3-D	stage direction
	Sullivan County Planning Board	advising on architectural restoration
<i>New Paltz</i>	Mid-Hudson Regional Supplementary Educational Center	evaluation of art program
<i>New York City</i>	Afro-American Folkloric Troupe	stage direction
	Afro-American Studio	writing proposal for foundation funds
	Afro-American Total Theatre Arts Foundation, Inc.	fund raising; writing proposal
	Byrd Hoffman School of Byrds	lighting design for stage production
	Courtyard Playhouse	writing proposal
	The Creative Society	administration of drama and dance seminar
	Daniel Nagrin Dance Company	organization of administration; development of promotional material; fund raising
	State of New York Department of Mental Hygiene	selection of art work for new sanatorium facility
	Dorian Woodwind Quintet	fund raising and proposal writing
	The Gallery of Modern Art	advising on display and interpretation of works by black artists
	Goddard-Riverside Community Center	advising on record keeping procedures for art exhibits; exploration of neighborhood festival possibilities; assembling a manual for organization of exhibits
	Greenwich House	writing proposal and fund raising for contemporary music series
	League of Professional Choral Organizations	planning program; organization of incorporation procedure
	Lower East Side Civic Improvement Association	fund raising
	Masters Institute Choir	planning program
	Metropolitan Repertory Theatre	organization of administration; brochure analysis; planning program
	Mobilization for Youth-Cultural Arts Program	assistance with stage lighting
	Modern Organization for Dance Evolvment	organization of incorporation procedure
	Museum of American Folk Art	survey of the adaptability of an old commercial building to serve as a museum

Community	Applicant	Type of Assistance
<i>New York City</i>	The Museum for Black History and Culture	planning initial meeting of museum authorities to discuss and plan operation
	New York Orchestral Society	advising on publicity and promotion of new concert series
	New York University Art Collection	advising on administration
	The Opera Orchestra of New York	fund raising; advising on administration
	Opera Today, Inc.	mounting of exhibit of mixed media presentation
	Parks, Recreation and Cultural Affairs Administration	advising on architectural restoration, acoustics, and lighting; recommendations for mobile units for presentations
	Poppet Puppets	fund raising and writing proposal
	Puerto Rican Traveling Theatre	writing proposal
	Queens Playhouse	fund raising
	The Rehearsal Club	writing fund raising proposal for corporation support
	South Street Seaport Museum	advising on sales desk and setting up exhibit
	Theatre a la Carte	advising on procedure for incorporation; fund raising
	United States Institute for Theatre Technology	fund raising
	University of the Streets	advising on physical and policy aspects of gallery and acquisition of materials
	Van DerZee Institute	establishing procedure for incorporation; administration planning
	West End Symphony Orchestra	assistance with program planning and fund raising
<i>Newburgh</i>	Newburgh Now	architectural survey of downtown area; advice on forming arts council
<i>North Salem</i>	Hammond Museum	fund raising
<i>Norwich</i>	Chenango County Historical Society	planning program
<i>Ogdensburg</i>	Remington Art Memorial Museum	advice on adaptive use of historic, architecture and on smoke and heat control system to preserve paintings
<i>Oneida</i>	Kenwood Historical Committee	arranging for display of tapestry from the Oneida Community
<i>Plattsburgh</i>	Madison County Historical Society	restoration of portrait
	Plattsburgh Chamber of Commerce	advice on renovation of building; establishment of museum
<i>Potsdam</i>	State University College at Potsdam—Music Department	participation in string seminar demonstrating Suzuki method
<i>Poughkeepsie</i>	Dutchess County Department of Planning	review of corporate papers; advising on administration

Community	Applicant	Type of Assistance
<i>Poughkeepsie Rochester</i>	Hudson Valley Philharmonic Orchestra	design of lighting for mobile band stand
	The Junior League of Rochester	organization of children's art exhibit
	The Society for the Preservation of Landmarks in Western New York	evaluation of buildings in Penfield; advice on community relations and promotion of preservation societies; advice on display and interpretation of artifacts
	Memorial Art Gallery of the University of Rochester	planning program
	Monroe County Arts Resources Committee	advice on administration
<i>Rome</i>	Opera Theatre of Rochester	designing scenery
	Rome Art and Community Center	assistance in organization of enamel, weaving, macrame, and contemporary knitting workshops; advice on display and interpretation
<i>Saint Johnsville Saratoga Springs</i>	Fort Plain Museum and Neilis Tavern	consulting on general museum problems
	Costume Bank	organization and cataloging of costumes from Metropolitan Opera Company for future use by New York opera companies; fund raising
<i>Savannah Scarsdale</i>	Clyde-Savannah Central School	advice on architectural restoration
	Art on Tour	fund raising
<i>Schenectady</i>	Scarsdale High School	setting up film course for curriculum
	Schenectady Council on the Arts	organization of summer festival
	Schenectady Civic Ballet Company	advice on community relations and expansion of program
	Schenectady Dance Committee	advice on promotion and public relations
<i>Shelter Island Sherburne Sherman</i>	Shelter Island Historical Society	advice on architectural restoration
	Christ Episcopal Church	advice on restoration of ceiling
	Sherman Museums	advice on display, interpretation, conservation, and identification
<i>South Otselic</i>	B. F. Gladding Company	consulting on establishment of a facility to house museum
<i>Stone Ridge Syracuse</i>	Ulster County Community College	advice on display and interpretation
	Ad hoc committee for new historical museum	evaluation of collection at Onondaga Historical Association; consultation on feasibility and prerequisites for historical museum complex
	Adventures in Education	planning program of street happening connected with "Our Heroes" exhibit; musical supervision
	Cultural Resources Council	speaking before county drama teachers association; speaking at workshop in performing arts criticism for high school students

Community	Applicant	Type of Assistance
<i>Syracuse</i>	Everson Museum	cataloging and accessioning porcelain collection; developing postcard sales desk; participation in Everson Spring Lectures; planning program of film festival
	New York State School Music Association	demonstration of flute teaching methods at seminar for New York State music educators
	Onondaga Historical Association	cataloging assistance
	Planned Parenthood Center of Syracuse	advice on architectural restoration of historic building housing new headquarters
	Syracuse Ballet Theatre	participation in dance production; dancing instruction
	Syracuse Musical Drama Company	instruction in theatre lighting
	Syracuse Repertory Theater	musical direction for <i>The Threepenny Opera</i>
<i>Tarrytown</i> <i>Ticonderoga</i> <i>Unionville</i>	Syracuse Symphony Orchestra	advice on publications and community support; advice on acoustics
	Syracuse University School of Music	participation in Suzuki string workshop
	Hudson River Valley Commission	setting up automobile festival
	Lake George Park Commission	advice on display and interpretation
<i>Utica</i>	Slingerlands Community Players	advice on adaptive use of historic architecture
	Civic Music Association of Utica	survey of potential locations for summer festival
	Greater Utica Opera Guild, Inc.	adjudication of auditions of applicants for opera production
<i>Valhalla</i> <i>Voorheesville</i> <i>Walden</i> <i>Watertown</i>	Westchester Community College	adjudication of drama festival
	Heldeberg Workshop	filming archeological dig
	Village of Walden	general architectural survey
	Jefferson County Historical Society	evaluation of request for renewal of grant
<i>West Sand Lake</i> <i>White Plains</i> <i>Yonkers</i> <i>Yorktown Heights</i>	New York State Office of General Services	review of auditorium plans
	The Now Teen Mime Troupe	technical assistance in connection with sound system
	The White Plains Outdoor Art Show	adjudication of art works
	Hudson River Museum	advice on cataloging and accessioning
	Town of Yorktown Museum	advice on conservation and identification



Program Development

A constant flow of requests for assistance provides the Council with a unique opportunity to identify recurrent and emerging needs of the arts community. Since its inception in 1967, Program Development has focused on exploring and satisfying these needs.

In 1969-70 Program Development has concentrated on four major projects. In each, a particular deficiency or request for assistance has been considered from a symptomatic standpoint and dealt with in terms of the broad issues involved.

Arts of Involvement. If the arts really are for the "many and not for the few" a large segment of the American public has yet to be touched by them. The Council is seeking to determine if the arts can help alleviate the sense of individual and community isolation in the unfocused fringes of big metropolitan centers as well as remote rural villages. Crafts that generate pride in the tangible products of one's own making hold some prospect for relieving the anonymity of a mass production economy. The use of television as an instrument of involvement in activities as commonplace yet satisfying as cooking and gardening as well as more traditional art forms is also being investigated. Funds requested by the Council from the Legislature in 1970 would permit the initiation of a separate experimental arts program based on such exploration.

Prisons and the Arts. The repetitive pattern of criminal incarceration indicates that confinement under present prison conditions fails to rehabilitate inmates to function in society upon their release. In the belief that the arts can contribute to preserving and restructuring the prisoner's personal identity, the Council has investigated how best to inject the arts into the prison environment. The program being

developed involves building a library of literature written by prisoners and ex-prisoners, with the aim of reconstructing both the public image of the prisoner and his own image of himself.

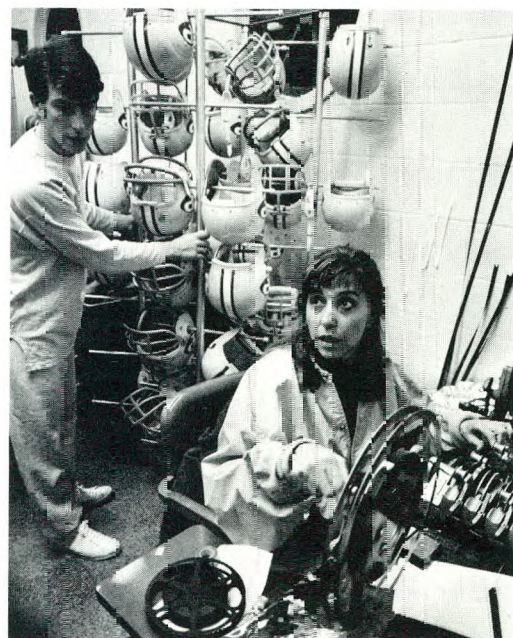
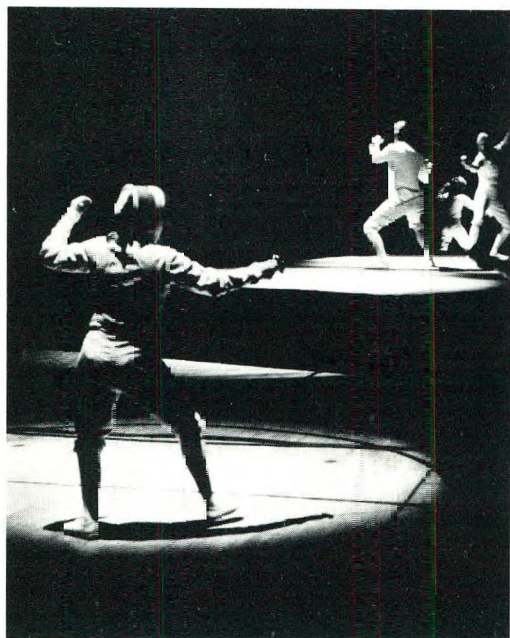
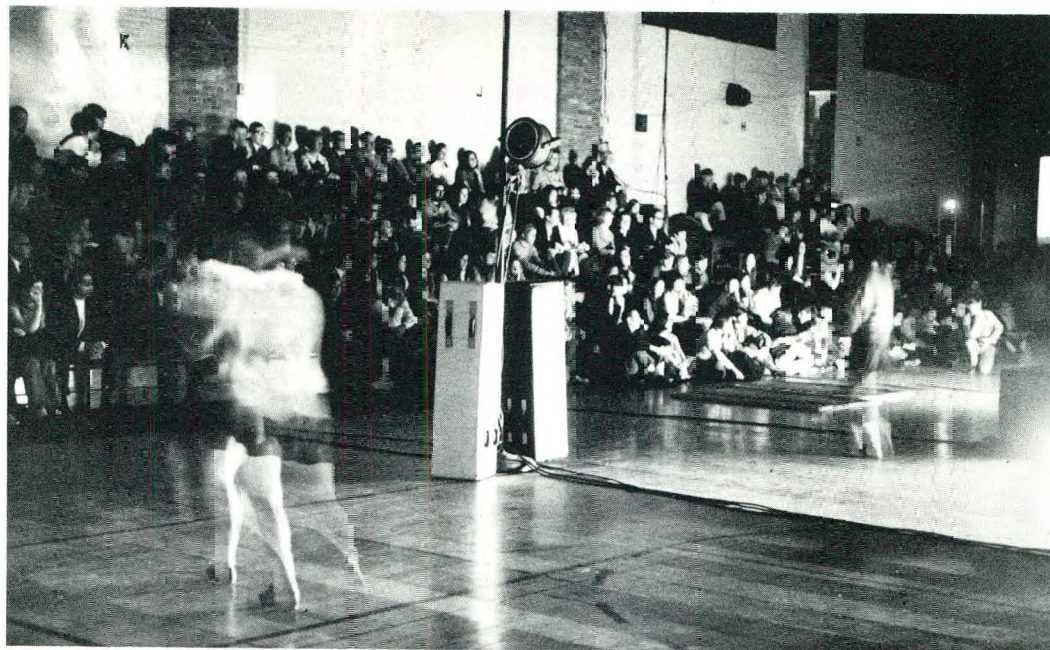
Dial-a-Poem. Dial-A-Poem, a unique program of taped poetry for automatic telephone replay, came to the Council's attention in the form of a request for operating funds. Because of its potential as a new outlet for poetry and the fact that its operation involves a public utility, the Council feels that Dial-A-Poem presents an opportunity for establishing a precedent for corporate support of the arts. As cultural demands grow to exceed the largesse of traditional patrons, new sources of support must be opened up. In the corporate area one possibility would be a legal requirement that public utilities contribute a percentage of income to cultural projects in the form of exemption from or substantial reduction in utility rates for cultural institutions. Another might involve profit sharing by corporate and institutional sponsors of experimental artistic activities that achieve commercial success. The Council is investigating these and other possibilities.

Floating Galleries. In response to the problem of increasingly limited exhibition facilities in the New York metropolitan area, the Council and the Museum of Contemporary Crafts undertook a joint study of potential temporary exhibition sites—de-

(continued)

Opposite: Christopher Tree conducts an out-of-door Spontaneous Sound concert in New York City.

On following pages: Photographs from Elaine Summers' *Electric Kinetic Gymnasium* at C. W. Post College on Long Island. "The plan is to immerse the walls in colliding superimposed images, intensifying the experience of movement as it occurs in athletics. There will be multitape bombardment, strobe light, and live music, and twenty-four projectors will be used to dissolve the gym."





serted lots, spaces used for political campaign headquarters, building rooftops, union halls, and electricity substations. One result of the study was the New York exhibition of the Magic Theater at Automation House, a new showcase for industrial materials and design. Originally developed for the William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts in Kansas City, Missouri, the Magic Theater is an environmental show which represents a \$400,000 investment of materials and services by industry. The New York showing demonstrated the temporary utilization of exhibition space and the collaboration of varied interests.

During the past fiscal year research and development grants have been awarded to:

Richard Clarke of Richard Clarke Associates, Inc., a firm specializing in minority group executive placement, to evaluate the arts management market and develop a systematic approach to recruitment of qualified individuals from minority groups into this rapidly expanding profession.

Harry Dennis, Jr., to serve as Director of York State Craftsmen and to appraise and improve existing crafts programs in the State.

Omar Z. Ghobashy, attorney for the Six Nation Iroquois League, to recommend a course of action for the Council in relation to Iroquois arts and crafts. The study included an evaluation of the Institute of American Indian Arts in Santa Fe, N. M.

David Gurin, a city planner who has worked extensively with community action programs in New York City, to identify and evaluate the economic aspects of arts projects of a community nature.

Phillip Hyde, a theatrical producer, to project the arts to new audiences by arranging bookings for free concerts and lecture demonstrations by Chris-

topher Tree, avant-garde composer and musician, in New York hospitals, parks, and prisons.

Thais Lathem, producer of the Electric Ear electronic music series at the Electric Circus, to undertake development of a multimedia music center in Brooklyn with ties to the Brooklyn Academy of Music.

Denise Nicholas, television performer and former member of the Negro Ensemble Company; *David Rosenboom*, electronic music composer; *Joseph White*, playwright and columnist for *The Evening News* in Newark, N.J.; and *Marie Zazzi*, free-lance designer, to demonstrate potential application of contemporary art forms in an intermedia presentation for the Children's Council for Bio-Medical Careers sponsored by Columbia Presbyterian Hospital in New York City to interest young people in the bio-medical field.

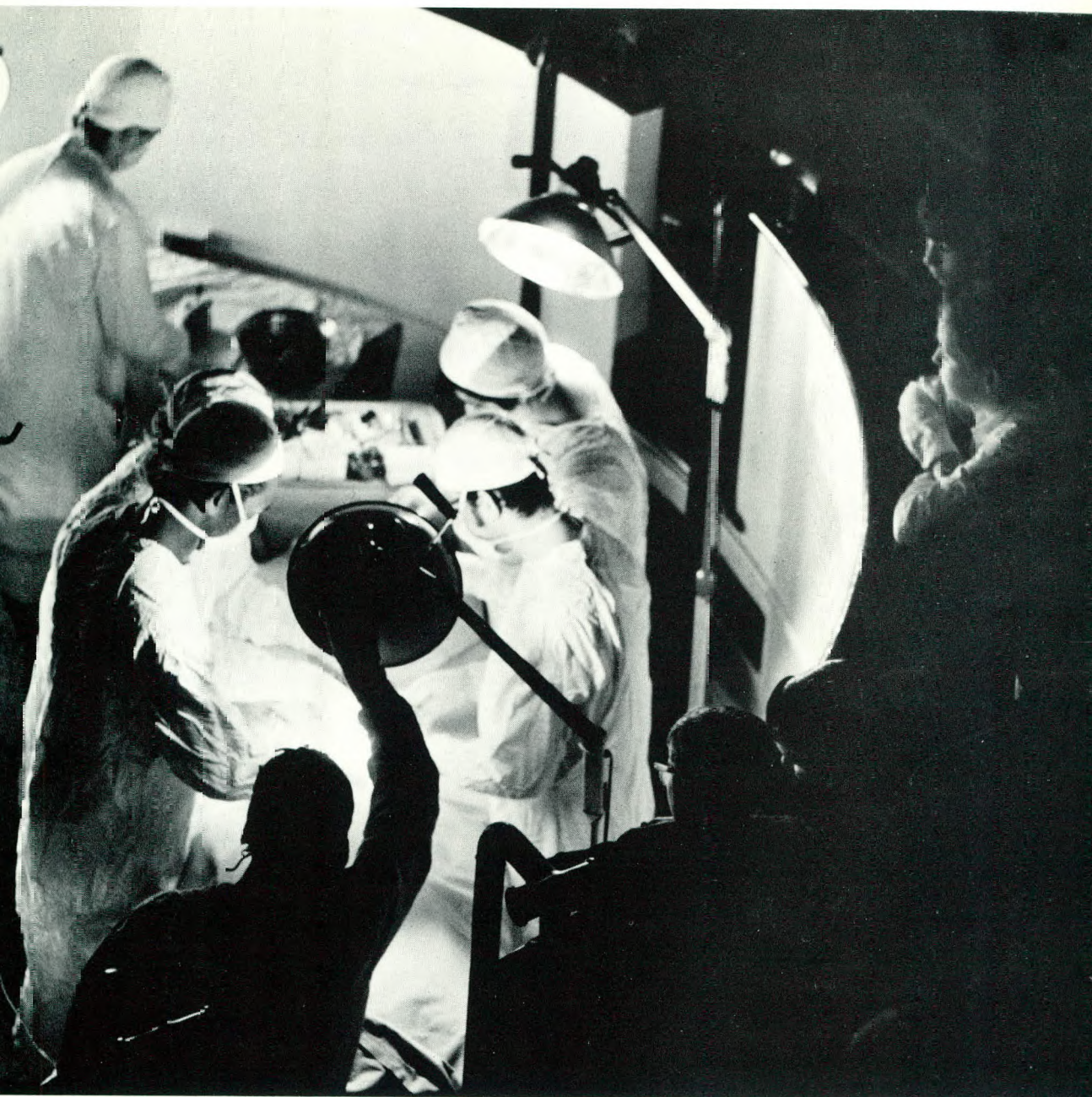
Radical Theatre Repertory, Inc., to study and restructure their financial operations as booking agent for seventeen experimental theatre groups.

Elaine Summers, of the Experimental Intermedia Foundation, to explore the aesthetics of sports and demonstrate aesthetic utilization of non-artistic environments by creating a "total environment," or structured performance, using the techniques of intermedia in the gymnasium of C. W. Post College on Long Island.

Anne Wadsworth, to research the needs of the local professional dance community and act as consultant in the development of a Dance Center for rehearsal and recording.

Kenneth G. Dewey

Opposite: A simulated operation. Program Development's intermedia presentation was aimed at interesting young people in bio-medical careers.





New York State Award

The New York State Award, established by Governor Rockefeller in 1966, recognizes significant activities and accomplishments which enrich the quality of life of New York State residents. The range of such achievements is proof that progress need not be accompanied by insensitive disregard for contemporary aesthetic standards or the heritage of the past.

In 1969, a poster designed by Kenzo Okada was commissioned by the Albert A. List Foundation to publicize the Award. The fourth presentation of the Award was made to thirteen recipients by Lieutenant Governor Malcolm Wilson at the New York State Theater at Lincoln Center for the Performing Arts. Each recipient was presented with a polished stainless steel sculpture by Anthony Padovano commissioned by the Council for the 1969 New York State Award and cast in a limited edition. The recipients, and the reasons for selection, are listed below.

The Air Preheater Company, Inc., Wellsville, for pioneering support of the performing arts to provide a small upstate community with its first exposure to live arts events, kindling local cultural pride.

The American Museum of Natural History, New York City, for a full century of outstanding contribution to the greater understanding of man.

Brooklyn Academy of Music, for imaginative programming in the performing arts and for the rehabilitation of one of the State's venerable theatres.

Committee for a Library in the Jefferson Courthouse, New York City, for a valiant and successful fight to save the courthouse from destruction and for handsomely adapting it to contemporary use.

Everson Museum of Art, Syracuse, for a building which has generated public pride and interest in the arts throughout the entire community.

Geneva Historical Society, for preserving at Rose Hill one of New York's most distinguished landmarks and for maintaining a workable preservation program that sets a standard for the entire State.

Lincoln Center for the Performing Arts, New York City, for the abundance and variety of its artistic and educational activities and for the revitalization of a large part of the city.

Albert A. List Foundation, New York City, for contributions to the design and use of posters that have invigorated a long-neglected vehicle of expression.

New York University, New York City, for the commissioning and sympathetic placement of an outstanding work of contemporary sculpture.

92nd Street Young Men's and Young Women's Hebrew Association, New York City, for its sustained record of contribution to the arts through programming that has maintained high standards while addressing itself to new modes of aesthetic expression.

Rochester Museum and Science Center, for providing its community with a planetarium housed in a striking example of contemporary architecture.

State University Construction Fund, Albany, for developing and implementing a program that has revolutionized college architecture.

Xerox Corporation, Rochester, for its consistently courageous sponsorship of network television programs of high quality and contemporary relevance.

Opposite: *The new Rochester planetarium.*

Elaine Naramore



Publications

Increased interest in the arts has fostered a growing need for publications which address themselves to a wide range of aesthetic concerns. The Council attempts to answer this need both through its own publications and by offering publishing assistance to institutions and organizations throughout the State.

The Council sponsors a series of books on the significant architecture of New York State, the first two such studies concerning historic buildings in Onondaga and Rensselaer Counties. Two additional books in this Architecture Worth Saving series have been published by the Council in the past year. *Landmarks of Dutchess County, 1683-1867* was written and compiled by the Dutchess County Planning Board. *The Nineteenth-century Architecture of Saratoga Springs* was written by Stephen S. Prokopoff and Joan C. Siegfried. Both books are illustrated with photographs by the late Joe Alper, and both contain tour maps for the use of readers who visit the areas under consideration. The series aims to provide prototypes for local architectural preservation studies—such as *Architecture Worth Saving in Pittsford, Elegant Village*—edited by Andrew D. Wolfe and published in 1969 by Historic Pittsford, Inc.

Descriptive program brochures produced by the Council throughout the year publicize services offered to communities and organizations in New York State. Some are also of independent reference value. Booklets entitled *Poets Read Poetry* and *The Composer in Performance* contain biographical information on the poets and composers included in each program. Bibliographies and lists of related recordings and radio programs also add to the booklets' value as study guides. The Council's annual Critic's Choice publications, each containing an essay on the contemporary art scene and a catalog of

the exhibition selected by the critic of the year with biographical information on the artists included, should serve collectively to record the year-by-year aesthetic developments of our time. Council brochures are distributed to public and private libraries as well as prospective sponsors.

The Council also gives advice and assistance to arts organizations producing their own publications through Technical Assistance.

The following publications may be obtained (free of charge unless otherwise noted) from the Council's New York City office.

Descriptive booklets on Council programs:

The Composer in Performance
Critic's Choice (1968-69 and 1969-70)
The Film and Speaking About the Film
Poets Read Poetry
Professional Touring Arts Program
Professionals Teach the Performing Arts
Traveling Exhibitions

Traveling Exhibition brochures:

Avant-garde Dancers
The Canal Courier (Erie Canal: 1817-1967)
The Destruction of Lower Manhattan

Other Council publications:

How the New York State Council on the Arts
Can Serve Your Community
New York State Award (for current and previous years)
New York State Council on the Arts Annual Report
(for current and previous years)

Architecture Worth Saving in New York State:

Architecture Worth Saving in Onondaga County (\$3.95)
Architecture Worth Saving in Rensselaer County (\$2.75)
Landmarks of Dutchess County, 1683-1867
The Nineteenth-century Architecture of
Saratoga Springs

Publications sponsored or assisted by the Council:

Art in New York State (\$1.00)
The Binghamton Commission on Architecture and
Urban Design: The First Three Years (\$2.00)
Exploring the Arts: A Handbook for
Trade Union Program Planners (\$1.00)

Opposite: *Cottage at Springside, Dutchess County.*

Ellen Thurston



Financial Research

Too often, groups the Council has assisted with grants continue to need financial aid after the Council's funding has terminated. Growing concern for this predicament led the Council last year to sponsor a study by the fund raising firm of J. Richard Taft & Associates to investigate the prospect of other sources of arts program support. This year, an advisory committee of professionals from the fields of public relations, advertising, business, and fund raising was in unanimous agreement that the Council should continue such research in the face of increasing financial crises among arts institutions. A Financial Research program was initiated by the Council in September 1969 in response to this growing concern.

The initial emphasis of the program is the

Opposite: The Film Club on Rivington Street on location. The Young Filmmakers Foundation, which has guided the Film Club program is one of three organizations chosen by the Council for pilot work in financial assistance.

"Though public interest in the arts has increased markedly, the base of financial support has not broadened significantly. Because costs for labor and materials have risen, the gap between expenditures and income has widened. The new money needed to make up this difference has not been forthcoming, either in private contributions, or government subsidy."—Howard Taubman, The New York Times.

"A climate of anticipation—of more financial resources, of a more normal place in the economy, of wider public acceptance—has been engendered, and this climate on the one hand has made the search for funds more desperate and on the other has led the managers of artistic enterprises into unattainable plans for development."—W. McNeil Lowry

search for foundation, corporation, federal, and individual contributions for specific selected groups. Young Filmmakers Foundation, Art on Tour, and The Schenectady Museum, all of which are described elsewhere in this annual report and whose financial difficulties represent different fund raising problems, are the first recipients of the service. Short-term financial and fund raising consultants will continue to be provided for other New York State arts groups through the Council's Technical Assistance program.

As additional groups participate in the Financial Research program the Council will develop and record procedures which will apply to the problems of new and established arts groups in small communities and large urban centers. At the end of two years, these materials will be published and made available to arts groups throughout the State. The Council will also investigate the formation of regional United Arts Fund drives and regional clinics and seminars on fund raising.

As the program matures it will broaden its activity to serve as a conduit for corporations, foundations, and individuals whose giving interests are directed toward the arts in New York State but who are unsure where and how to channel their contributions.

Constance Eiseman



Executive Director's Statement

The opening song in *Hair*, the "American tribal love rock musical," heralds the age of Aquarius—a time of change. As the New York State Council on the Arts enters its second decade, its greatest challenge will be remaining responsive to the needs of a changing society in the throes of an aesthetic revolution. Concurrently, it faces the task of helping salvage some of New York's largest and most impressive arts organizations from bankruptcy. The dilemma of our established arts institutions—museums, opera companies, symphony orchestras—is more financially acute and no less significant to American society than the headline problems currently confronting churches and universities. New standards, new forms, new values are being demanded—and occasionally created. If New York's major arts institutions cannot resolve the questions that change will pose in the seventies, not only will they fail financially, but they may also become artistically irrelevant.

Money for the arts—where it comes from, who provides it, and why it is given—will have a great deal to do with the ability and desire of the State's most venerable arts organizations to be meaningful to contemporary American society. In the United States, money frequently assumes the characteristics of an alchemist's magical potion, and in the arts especially it is often seen as that critical ingredient which will miraculously absolve organizational chaos and artistic inadequacy. In reality, its sudden availability can compound chronic difficulties; but the lack of it can serve as a warning of subtle and far-reaching problems for which there is no quick or simple cure.

In 1970, the Metropolitan Opera, the Buffalo Philharmonic, the Rochester Symphony face im-

minent bankruptcy; most of the museums in the State are not much more secure. The insistent question of whether the State's largest cultural institutions can survive has an urgency today that ten years ago was barely a consideration. Laurance Roberts, the Council's first executive director, recommended to Governor Rockefeller and the Legislature in 1960 that an initial appropriation of \$450,000 be spent to disseminate throughout the State the arts activities that were concentrated in a few metropolitan centers, most notably New York City. One wonders whether he would not have recommended a budget of twenty-five million dollars if he could have foreseen the financial crisis that confronts the arts today.

What is this desperate financial crunch all about? Why, when grass roots arts groups and theatre companies are springing up in profusion—173 have emerged in New York State in the past two years—should the most seemingly stable organizations be having such trouble?

In the past, although the artist has been the most active patron of the arts in the United States, the Internal Revenue Service has triggered the largest amount of cash. Tax benefits on contributions to non-profit organizations have firmly established the individual patron as the leader among contributors to the arts. The single wealthy, typically patrician, patron has been both a blessing and curse to artistic vitality in America. Established arts institutions in the United States would be non-existent without the relatively few wealthy men and women who have cared about the arts through the years in our puritanically unsympathetic society. The influence of these individuals on the institutions they have supported is overwhelming—but unfortunately not always healthy. The temptation to operate an orchestra, an opera company, or a museum as an elitist club is a constant threat. The arrangement can and usually does lead to the artistically safe, the conservative, and the inoffensive. It also produces more interest in interpreting the works of another age

Seymour H. Knox and John B. Hightower confer at Council meeting.

than fostering the creativity of sounds and images consistent with a technological culture where the contemporary palette is electronic, and sound is as much physical as it is auditory. At their worst, the arts in traditional, established terms are very much an entertainment for Alexander Hamilton's "rich and well-born." The tradition is likely to be European more than American, and the focus more on status and escape than on illumination and challenge. Concert programs avoid expanding the literature of music at the risk of offending patrons. Museum exhibitions suffer from a preoccupation with installation and fashion rather than the visual language of man.

Thin rays of hope for funds from other sources peer fleetingly through the maze of governmental priorities and the euphemistic delusion of "corporate self-enlightenment." The corporate dollar is a particularly difficult one for an arts institution to obtain. Most of the time, such contributions are made specifically for presentations or events that provide advertising exposure for the corporation spending the money. Despite the formation of groups like the Business Committee for the Arts, the arts receive less than four cents of the corporate philanthropic dollar—and that dollar itself is only one-fifth of what it could be were corporations to take full advantage of charitable contributions under current tax provisions. There is also a tendency on the part of the business community to superimpose its own financial and organizational standards on the arts. The emphasis is more on the management of money than the quality of artistic accomplishment.

Despite some early specters of political censorship and ultimate control, public support offers the most immediate relief for the financial future of the arts. In the ten-year experience of the New York State Council on the Arts the most notable examples of political favoritism have been precipitated by arts organizations themselves and not by politicians. Instead, the most pernicious aspect of government support of the arts is bureaucracy.

Upon occasion, bureaucratic delays in disbursing Council funds through the labyrinth of procedures in Albany have seriously jeopardized the stability of small groups. Bureaucracy also has a mindless inflexibility that forces arts institutions to conform to its arbitrary requirements rather than adapting its procedures to accommodate the needs of the arts. The result can have an altogether deadening effect on structure and purpose. Many of the Title III grants of the Federal Elementary and Secondary Education Act, for example, shifted the interests of arts organizations toward a primary concern for education rather than the arts. At the end of three years, when Title III money was no longer available, the groups had lost their identity and, in some cases, the unique point of view that made their work valid.

The healthiest aspect of government support of anything is the insistence with which it must consider the public. It is this quality that may ultimately hold the greatest promise for resolving such curious disparities as that between the phenomenon of Woodstock and the public apathy toward the troubles of the Metropolitan Opera. In twenty-five words or less, public money requires that an arts organization perform a service for the public. This incontrovertible measure of who gets how much and for what forces arts organizations to think purely and simply in terms of human beings. The demand it imposes on an orchestra or a museum is different from the one which an individual patron might make, but so far the result has not been a lowering of standards as some have argued.

Public money means that museums, symphony orchestras, opera companies will have to perform more than a curatorial function for a few connoisseurs, a handful of patrons, and the select "members of the club." Museums will have to be more involved in the concerns of their immediate communities and the aesthetics of our total environment. Performing arts companies will have to be contemporary for a much larger segment of society—to the benefit of both artist and audience since neither can attain true

excellence without the involvement and commitment of the other. Once again, the artist has already responded to a new direction and a new demand for the arts in America. Large arts organizations may compromise artistic focus in the dilemma of financial crisis, but street theatre, public sculpture, electronic sound, ghetto films, acid rock, jazz, folk and country western, environmental happenings, and guerrilla plays are already profoundly involved in the ethical and aesthetic yearnings of America.

Most of the groups performing for street audiences are without legal framework, stability, and organization; they constantly pose an awkward problem

for the tax-conscious patron. The technical polish of their work is limited when it exists at all, but the content is powerful, rich, and compelling. It is also uniquely American. When established arts institutions can involve audiences to the same extent as these grass roots companies, the arts will not only have the constituency they need for increased public funds, but they will be able to recognize the alchemy of money for what it is—and begin to repossess the elusive yet essential magic of human communication that is the essence of art.

John B. Hightower



"Do you have any of those paintings they say have been beating the pants off the Dow-Jones the last few years?"

Drawing by Donald Reilly; © 1968 The New Yorker Magazine, Inc.

Council Legislation

On May 13, 1965, Governor Rockefeller signed the bill establishing the Council on the Arts as a permanent agency of the State of New York. Its legislative prose is unusual, and its concept "to encourage the practice and enjoyment of the arts" is unprecedented in this country. Most of the other states, all of whom now have arts councils, have used it as a model. The mandate of the people of New York State represented by the Legislature has charted the programs and policies of the New York State Council on the Arts for the past ten years.

The Act in its entirety is reproduced here for all who read this Report.

LAWS OF NEW YORK.—By Authority

CHAPTER 181

AN ACT to amend the executive law, in relation to the creation and operation of a council on the arts within the executive department and to transfer the powers and duties of the temporary state commission known as the New York state council on the arts to the council on the arts in the executive department

Became a law May 13, 1965, with the approval of the Governor. Passed by a majority vote, three-fifths being present

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The executive law is hereby amended by inserting therein a new article, to be article 19-I, to read as follows:

ARTICLE 19-I

COUNCIL ON THE ARTS

Section 526. Legislative findings and declaration of policy.

527. Council on the arts.

528. General powers and duties of council.

529. Assistance of other agencies.

§ 526. Legislative findings and declaration of policy. It is hereby found that many of our citizens lack the opportunity to view, enjoy or participate in living theatrical performances, musical concerts, operas, dance and ballet recitals, art exhibits, examples of fine architecture, and the performing and fine arts generally. It is hereby further found that, with increasing leisure time, the practice and enjoyment of the arts are of increasing importance and that the general welfare of the people of the state will be promoted by giving further recognition to the arts as a vital aspect of our culture and heritage and as a valued means of expanding the scope of our educational programs.

It is hereby declared to be the policy of the state to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens and in maintaining the paramount position of this state in the nation and in the world as a cultural center.

It is further declared that all activities undertaken by the state in carrying out this policy shall be directed toward encouraging and assisting rather than in any ways limiting the freedom of artistic expression that is essential for the well-being of the arts.

§ 527. Council on the arts. 1. There is hereby created in the executive department a council on the arts. The council shall consist of fifteen members, broadly representative of all fields of the performing and fine arts, to be appointed by the governor, with the advice and consent of the senate, from among private citizens who are widely known for their professional competence and experience in connection with the performing and fine arts. In making such appointments, due consideration shall be given to the recommendations made by representative civic, educational and professional associations and groups, concerned with or engaged in the production or presentation of the performing and fine arts generally.

2. The term of office of each member of the council shall be five years, provided, however, that the initial members shall be those persons who are members of the temporary state commission known as the New York state council on the arts, and the terms of such initial members shall expire in accordance with their appointments to such temporary state commission. Vacancies in the council occurring otherwise than by expiration of term, shall be filled for the unexpired term in the same manner as original appointments. The governor shall designate a chairman and a vice-chairman from the members of the council, to serve as such at the pleasure of the governor. The chairman shall be the chief executive officer of the council.

3. The chairman shall receive compensation fixed by the governor and shall be reimbursed for all expenses actually and necessarily incurred by him in the performance of his duties hereunder, within the amount made available by appropriation therefor. The other members of the council shall receive no compensation for their services, but shall be reimbursed for all expenses actually and necessarily incurred by them in the performance of their duties hereunder within the amount made available by appropriation therefor.

4. The chairman may appoint such officers, experts and other employees as he may deem necessary, prescribe their duties, fix their compensation and provide for reimbursement of their expenses within amounts available therefor by appropriation.

§ 528. General powers and duties of council. The council shall have the following powers and duties:

1. To stimulate and encourage throughout the state the study and presentation of the performing and fine arts and public interest and participation therein;

2. To make such surveys as may be deemed advisable of public and private institutions engaged within the state in artistic and cultural activities, including but not limited to, music, theatre, dance, painting, sculpture, architecture, and allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the state;

3. To take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our state and to expand the state's cultural resources;

4. To hold public or private hearings;

5. To enter into contracts, within the amount available by appropriation therefor, with individuals, organizations and institutions for services furthering the educational objectives of the council's programs;

6. To enter into contracts, within the amounts available by appropriation therefor, with local and regional associations for cooperative endeavors furthering the educational objectives of the council's programs;

7. To accept gifts, contributions and bequests of unrestricted funds from individuals, foundations, corporations and other organizations or institutions for the purpose of furthering the educational objectives of the council's programs;

8. To make and sign any agreements and to do and to perform any acts that may be necessary, desirable or proper to carry out the purposes of this act.

§ 529. *Assistance of other agencies.* To effectuate the purposes of this article, the council on the arts may request from any department, board, bureau, commission or other agency of the state, and the same are authorized to provide, such assistance, services and data as will enable the council properly to carry out its powers and duties hereunder.

§ 2. Transfer of functions. All of the functions and powers possessed by and all the obligations and duties of the temporary state commission known as the New York state council on the arts, created by chapter three hundred thirteen of the laws of nineteen hundred sixty, entitled "An act creating a temporary state commission, to be known as the New York state council on the arts, to make a comprehensive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts, and making an appropriation for the expenses of such commission," as amended by chapters two hundred thirty and three hundred forty-four of the laws of nineteen hundred sixty-two, are hereby transferred and assigned to, assumed by and devolved upon the council on the arts in the executive department.

§ 3. Transfer of officers and employees. Upon the transfer of functions to such council on the arts pursuant to this act, provisions shall be made for the transfer to such council of such officers and employees of such temporary state commission who are engaged in carrying out such functions as the chairman of such council on the arts may deem necessary for the exercise of the functions herein transferred to such council. Officers and employees so transferred shall be transferred without further examination or qualification and shall retain their respective civil service classifications and status. For the purpose of determining the employees holding permanent appointments in competitive class positions to be transferred, such employees shall be selected within each class of positions in the order of their original appointment, with due regard to the right of preference in retention of disabled and nondisabled veterans. Any such employee who, at the time of such transfer, has a temporary or provisional appointment shall be transferred subject to the same right of removal, examination or termination as though such transfer had not been made. Employees holding permanent appointments in competitive class positions who are not transferred pursuant to this section shall have their names entered upon an appropriate preferred list for reinstatement pursuant to the civil service law.

§ 4. Transfer of appropriations heretofore made. All appropriations or reappropriations heretofore made to such temporary state commission or segregated pursuant to law, to the extent of remaining unexpended or unencumbered balances thereof, whether allocated or unallocated and whether obligated or unobligated, are hereby transferred to and made available for use and expenditure by such council on the arts for the same purposes for which originally appropriated or reappropriated and shall be payable on vouchers certified or approved by the chairman of such council on the arts on audit and warrant of the comptroller. Payments for liabilities for expenses of personal service, maintenance and operation heretofore incurred by such temporary state commission, and for liabilities incurred and to be incurred in completing its affairs, shall also be made on vouchers or certificates approved by the chairman of such council on the arts on audit and warrant of the comptroller.

§ 5. Transfer of records. The chairman of such temporary state commission shall deliver to the chairman of such council on the arts all books, papers, records and property of such temporary state commission.

§ 6. Continuity of authority. Such council on the arts shall be deemed and held to constitute the continuation of such temporary state commission, and not a different agency or authority.

§ 7. Continuance of rules and regulations. All rules, regulations, acts, determinations and decisions of such temporary state commission, in force at the time of such transfer, assignment, assumption or devolution shall continue in force and effect as rules, regulations, acts, determinations and decisions of such council on the arts until duly modified or abrogated by such council on the arts.

§ 8. Continuity of proceedings. Any proceeding or other business or matter undertaken or commenced by or before such temporary state commission, and pending on the effective date of this act may be conducted and completed by such council on the arts in the same manner and under the same terms and conditions and with the same effect as if conducted and completed by such temporary state commission.

§ 9. Terms occurring in laws, contracts and other documents. Whenever such temporary commission or the chairman of such temporary state commission is referred to or designated in any law, contract or other document, such reference or designation shall be deemed to refer to such council on the arts or the chairman of such council on the arts, respectively.

§ 10. Existing rights and remedies preserved. No existing right or remedy of any character shall be lost, impaired or affected by reason of this act.

§ 11. Section ten of chapter three hundred thirteen of the laws of nineteen hundred sixty, entitled "An act creating a temporary state commission, to be known as the New York state council on the arts, to make a comprehensive survey of the state's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts, and making an appropriation for the expenses of such commission," as such section was amended by chapter two hundred thirty of the laws of nineteen hundred sixty-two, is hereby amended to read as follows:

§ 10 (sic). The provisions of this act shall continue in full force and effect until [March thirty-first, nineteen hundred sixty-seven] *June first, nineteen hundred sixty-five.* *

§ 12. This act shall take effect June first, nineteen hundred sixty-five.

STATE OF NEW YORK } ss:
Department of State }

I have compared the preceding with the original law on file in this office, and do hereby certify that the same is a correct transcript therefrom and of the whole of said original law.

JOHN P. LOMENZO
Secretary of State

*Matter in italics is new; matter in brackets [] is old law to be omitted.

Financial Statement

Receipts and disbursements of funds,
three-year period ended March 31, 1970.

Created as a temporary commission in 1960 with a study grant of \$50,000, the New York State Council on the Arts was established as a permanent State agency the following year with an operating budget of \$450,000. In that year a performing arts Touring Program, a Traveling Exhibitions program, and Technical Assistance were instituted, and 1962 saw the expansion of these programs and the institution of the Special Projects program. The Council's budget for 1962 reached \$560,250. In 1963-64, the Council expended \$534,219; and in 1964-65 new Young Artists and Poetry Programs and the inclusion of children's theatre in the Touring Program brought Council expenditures to \$562,335. The budget increased to \$771,895 in 1965-66, with the Council contributing to the first Buffalo Festival of the Arts Today and starting a program of performing arts in schools. In 1966-67, new State funds for the Museum Aid Program and a grant from the National Endowment for the Arts dramatically raised the Council's budget to \$1,554,477. A detailed breakdown of Council expenditures for the three following years appears on the facing page.

	1967-68	1968-69	1969-70
Funds received			
New York State			
State Purposes Fund	\$1,305,285	\$1,891,861	\$2,206,474
Local Assistance Fund	592,300	600,000	
Miscellaneous Appropriations Funds			50,000
Subtotal	1,897,585	2,491,861	2,256,474
U.S. Government (National Council on the Arts grant)	39,383	30,909	36,363
Total funds received	\$1,936,968	\$2,522,770	\$2,292,837
Funds disbursed			
Personal Service			
Staff	\$ 101,846	\$ 232,753	\$ 265,824
Temporary help	34,039	8,750	5,000
Maintenance and operation	71,660	154,790	161,375
Programs			
Festival Program		200,000	140,000
Film Program	46,260	60,000	45,000
Financial Research			11,500
Ghetto Arts Program	300,000	350,000	300,000 ¹
Museum Aid Program	592,300	600,000	550,000
Poets and Writers Program ²		20,000	20,000
Professionals Teach the Performing Arts	65,231	55,000	35,000
Program Development	40,000	49,600	45,000
Publications, Studies, and Public Information	40,000 ³	63,950 ³	50,000 ³
Special Projects	252,170	266,153	207,575
Technical Assistance	87,000	76,354	100,000
Touring Program	222,609	212,602	137,425 ⁴
Traveling Exhibitions	83,853	80,000	75,000
Disbursements matching National Council grant		61,818	81,363
Statewide Contractual Services		31,000	62,775
Total funds disbursed	\$1,936,968	\$2,522,770	\$2,292,837

¹Includes \$50,000 Miscellaneous Appropriations grant.

²Formerly called Poetry Program.

³Includes New York State Awards.

⁴Includes \$65,000 for the Composer in Performance and State University of New York touring program.

Advisors and Consultants

Since 1960 the Council has leaned heavily on the advice and counsel of experts in all fields of the arts in both planning and implementing its programs. These advisors and consultants have responded with understanding and enthusiasm to the needs of local organizations. In many cases they have been the Council's link with the attitudes and feelings of the arts community; conversely, it is through them that the arts community responds to the needs of the State. The Council will continue to call on them and others like them to give substance and quality to its programs.

Stephen Aaron • Joan Abouchar • Merritt Abrash • Bret Adams • W. Howard Adams • Betsy Ainslie • Margareta Akermark • Alexander Aldrich • Kenneth Allen • Jacolyn Alper • Hollis Alpert • Maurice Amar • Mario Amaya • Jacques d'Amboise • Donna K. Anderson • Robert M. Anderson • Vivienne Anderson • Regina M. Andrews • Richard Anuszkiewicz • Samuel Applebaum • Bernard Aptekar • Harold Arberg • William Archibald • Harold MB. Armstrong • Robert E. Armstrong • Horace Arnold • Robert L. Arnold • Moe Asch • Brooks Atkinson • Marc J. Aubort • Bertrand Austin • Vincent D. Austin • Norma Auzin • Milton Babbitt • Hedy Backlin-Landman • Karin Bacon • Douglas Baker • George Balanchine • William Ball • Richard J. Banahan • Ann Barak • Julien Barber • Richard Baringer • Robert Barlow, Jr. • Clive Barnes • Herbert Barrett • Jaime Barrios • Thomas F. Barrow • Irma Bartenieff • Fred Bartle • Peter Baruzzi • Leonard Baskin • Kenneth Bates • Stefan Bauer-Mengelberg • Ruth K. Baum • Spofford Beadle • Romare Bearden • John Richard Beaty • Ronald Beckman • Ann Wooster Bedell • Alice B. Beer • James Belfon • Helen Beling • Margaret Bell • Byron Belt • Steven Benedict • Yemema Bengal • Barry Benjamin • Isadora Bennett • Gwendolyn Benson • Robert Benson • Luciano Berio • Robert Berkovitz • Robert Bernstein • Janet Beroza • Larry Berthelson • Henry E. Bessire • Esther Bialo • Robert R. Bickal • Nanine Bilski • Bonnie Bird • Stephen Bird • Mary Black • Peter Blake • Richard Blau • Jane Bleyer • Judith Blinken • Julius Bloom • Kathryn Bloom • Judith Bloomgarden • Norbert Blum • Howard Boatwright • Morris Bogard • David Bogdanoff • Stuart Bolger • John Booth • Malcolm Booth • Helene Borchard • Thomas Boutis • Charles Bowden • Barbara Bradley • Robert Braiterman • D. David Brandon • Robert P. Brannigan • Nancy Breslin • Maurice Breslow • Edward Brett • Robert L. Bretz • Mireille K. Briane • Oleg Briansky • Roland Briars • William Briggs • John Brockman • Rita Broder • Louise Broecker • Gale Brooks • James Browning • James Perry Brunson • Thomas S. Buechner • Carolyn Kizer Bullitt • Helen Duprey Bullock • Orin M. Bullock, Jr. • Ralph Burgard • Robert Burley • Alan Burnham • Jean Cohen Burns • Eileen Bush • Albert Bush-Brown • Henry W. Butler • John Cage • Victor H. Cahalane • Frank M. Calabria • Richard A. Calhoun • S. Darrell Calvin • Duncan F. Cameron • Mary Canberg • Jo Ann Carey • James H. Carmel • Carl Carmer • Joseph Carreiro • Dominick Cascio • Richard Case • Hote Casella • Margaret Casey • Ronald E. Cassetti • Rosa Maria Castillo • Giorgio Cavaglieri • Lynne Cesare • Gordon Chadwick • R. Philip Chamberlain • Schuyler G. Chapin • Joseph Chapman • Remy Charlip • Lucia Chase • Jennifer Chatfield • Anthony Checchia • Fong Chow • John Christian • John Ciardi • Amy Clampitt • Mamie Clark • Peggy Clark • Robert E. Clark • Robert G. Clark • Richard Clarke • Vincent Clarkin • James Clouser • William Cochrane • Eugene Coghill • Selma Jeanne Cohen • Lowell Cohn • Janet Coleman • John G. Collins • Patricia Collins • Arthur Conescu • Joseph Consentino • Ralph Cook • Raymond Cook • Janet Cooley • Steven A. Coons • David Cornell • Judith Cornell • David M. Cort • Sophia Corwin • Lionel R. Coste • Jane Costello • J. Lawrence Coulter • Janson L. Cox • Kenneth Cox • Mary Louise Cox • Paul R. Cox • John Craddock • Louise Craddock • Charles L. Crangle • Robert Creeley • William Creston • Walter Crewson • Judith Crist • Evelyn E. Crochet • John M. Culkin • Peter W. Culman • Merce Cunningham • Ruth Currier • James D. Curtin • John O. Curtis • John P. Cushion • Peter Cusick • Robert Cutter • Jean Dalrymple • Alice Daniel • Eleanor D'Antuono • Martha Davies • Douglas Davis • Ossie Davis • Richard Davis • Harlowe F. Dean • James Dean • Dorothy Delay-Newhouse • Sidney Delevante • Jean Delius • Bernadine DeMike • Benjamin DeMott • Edwin Denby • Emily Dennis • Harry Dennis, Jr. • Jack deSimone • Harry Deutsch • Henry Diamond • Diosdado Diaz • Martin Dibner • Thea Dispeker • Ray Dobson • Alice Dockstader • Frederick J. Dockstader • Paul Doktor • Daniel Domb • Robert M. Doty • Ariel Dougherty • Muriel Topaz Druckman • Don Drumm • Paul Z. Dubois • Jane Dudley • Peter Kane Dufault • James Duff • Richard Duffalo • Gordon Duffey • T. J. Dufficy • Howard Duffy • James E. Duggan • Janet S. C. Dunbar • Ernest Dunkley • Walter S. Dunn, Jr. • Virginia Dustan • Edward H. Dwight • Leonard B. Dworsky • James E. Dwyer • Marjorie Dycke • Mary Ellen

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*deceased

John Logan • Flori Lorr • Nelson Lowe • Jean Ludman • Coy Ludwig • Sidney Lumet • Geraldine Lust • Joseph M. Lynch • Milton Lyon • Nathan Lyons • Douglas MacAgly • Gray MacArthur • Robert Macbeth • J. H. MacDowell • John H. MacFadyen • Beatrice MacLeod • Richard A. Madigan • Margaretta Maganini • Celeste Maggiore • William Majors • Patricia A. Maka • David Mallery • A. D. Malmfelt • Paul Malo • Saul Maloff • Robert Malone • Adrienne Mancia • Joy Manhoff • Robert L. Mann • Charles C. Mark • Raphael Mark • Tom Mark • Marcia B. Marks • Peter Marsh • Robert Marsh • Francis H. Marston • Anthony Martin • Edgar W. Martin • Ethel Martin • Fletcher Martin • George Martin • Homer Roy Martin • Judith Martin • Keith Martin • Laura Martin • Virginia Martin • Robert Marvel • Leonide Massine • Jack Masson • Michael Maule • Jerome Max • Arthur Mayer • Christa Mayer • Lawrence Mayer • Ruth Mayleas • James E. Mayo • Mary Immaculate McCabe (RDC) • Donald McCall • Mildred F. 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Acknowledgments

The alumnae of the New York State Council on the Arts were increased in 1969 by Eleanor Brereton, who served as a member of the Council for half its first decade. Despite New York State winters and the caprice of airline schedules, she rarely missed a meeting and could be counted on to bring Gothamites back to the reality of being part of an agency which serves the entire State. The loss of her energy and dedication is already noticeable. Alumni now include Hale Woodruff, who also left our ranks after half a decade of service. The artist's point of view is invariably overlooked when crusading for the arts, and Hale made us realize how very short-sighted it was to do so.

Phil Yenawine, who also reminded us of the extensiveness of New York's geography, has become Coordinator of the School Exhibition Service in the Education Department of the Metropolitan Museum of Art. The huzzahs for his efforts as ambassador-at-large for the Council still resound. Both Joyce Teixeira, who managed the frustrations of contract processing for the performing arts with saintly calm, and Bonnie Meltzer, who dispatched a cascade of assignments for Ken Dewey, went on to the more creative activity of producing children. Carmen Parker, whose career as an actress was thwarted briefly by the Council, managed to leave a lingering warmth.

Some others whose primary concern is not necessarily the State Arts Council deserve special recognition here because their efforts on our behalf have been noteworthy. Galen Williams of the Poetry Center at the YM-YWHA and Dr. William Kolodney have been unusually sympathetic over the past three years not only to the peculiarities of our requirements but to the ultimate hopes of the Council's Poetry Program. Ben Patterson has shown a similar

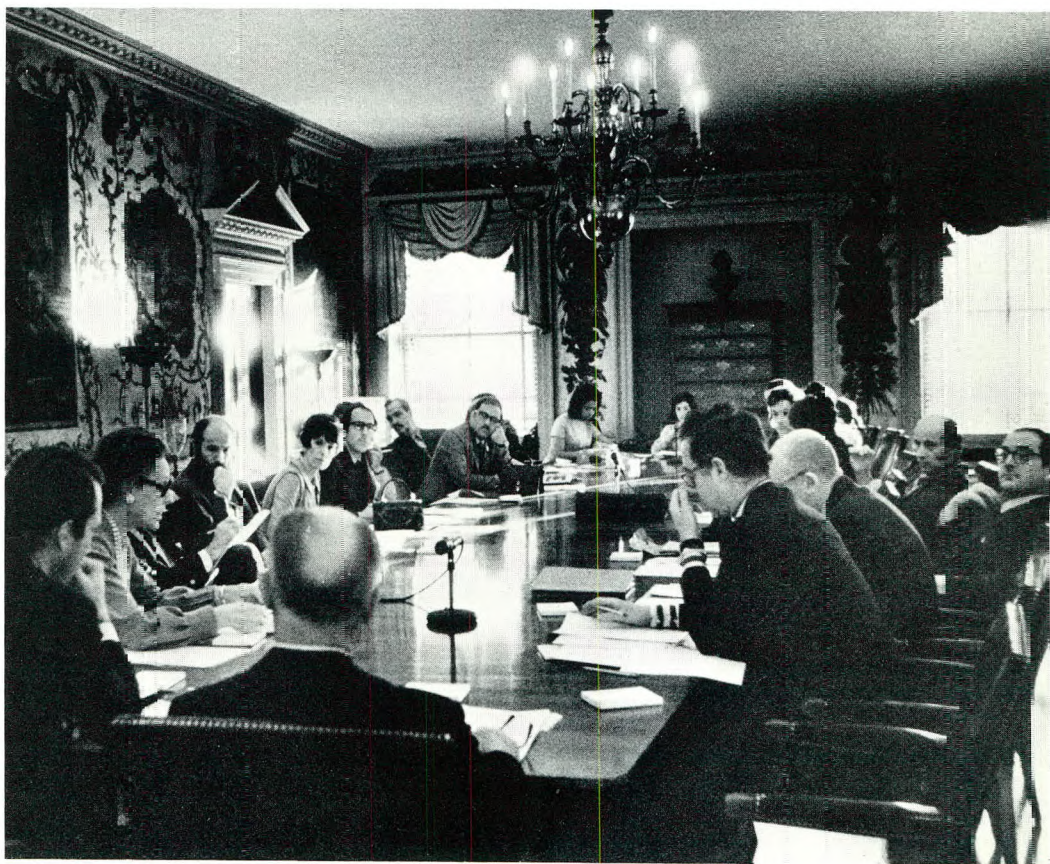
quality of concerned attention to the Council's program which bears the title of his organization, The Composer in Performance.

Several individuals in Albany have been particularly helpful in charting our course through the labyrinth of bureaucratic channels and legislative processes. John Van Laak, Edgar Martin, and John Schreiber in the Division of the Budget provide constant and excellent counsel; Assemblyman Ben Altman, who spent some years in a chair of the Philadelphia Orchestra's violin section, has contributed much to the Legislature's understanding of the need for the arts; Mark Lawton, as both a member of the Assembly Ways and Means Committee staff and now as New York State Historic Trust Executive Director, as well as Marty Ives, Deputy Comptroller, have made the intricacies of the governmental process much less burdensome.

As always, our joint efforts with the State Education Department's Division of the Humanities and the Arts and its Director Vivienne Anderson have been rewarding, to say nothing of those with Associated Councils of the Arts—id est, Ralph Burgard, John H. MacFadyen, and Joe Farrell. Bob Armstrong and Steve Benedict from various vantage points in the Rockefeller Brothers Fund have given good, frequent, and timely advice. There are others, most notably Commissioner Heckscher and his administrator of the New York City Office of Cultural Affairs, Doris Freedman, and Clark Mitze, director of State and Community Operations for the National Endowment for the Arts.

Nothing could be more pleasing than the appointment this year of Nancy Hanks as Chairman of the National Endowment. Filling the considerable vacancy that resulted from the expiration of Roger Stevens' term of office was neither a happy prospect nor an easy task. The President has been roundly congratulated on his choice of someone who is not only a knockout of a person but a skillful administrator and a profoundly intelligent human being; we at the Council join in the applause.—J.B.H.

Jazzmobile performance for hospital audience.



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Donald Harper and Mrs. Richard Rodgers (top left), Arthur Levitt, Jr. (top center), and Frederick W. Richmond and Arthur J. Kerr (top right) at a Council meeting in the American Wing of the Metropolitan Museum of Art (shown below).

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